UNIVERSITY OF ALBERTA

THE TRANSLATION OF RUSSIAN DIMINUTIVES INTO ENGLISH

by

ALINA LURYE

©

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND
RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
OF MASTER OF ARTS
IN
RUSSIAN LINGUISTICS

DEPARTMENT OF SLAVIC AND EAST EUROPEAN STUDIES

EDMONTON, ALBERTA
FALL, 1990

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ISBN 0-315-64929-1

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TITLE OF THESIS: THE TRANSLATION OF RUSSIAN DIMINUTIVES INTO ENGLISH

DEGREE: MASTER OF ARTS

YEAR THIS DEGREE GRANTED: FALL, 1990

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The undersigned certify they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled THE TRANSLATION OF RUSSIAN DIMINUTIVES INTO ENGLISH submitted by ALINA LURYE in partial fulfillment of the requirements for the degree of MASTER OF ARTS in RUSSIAN LINGUISTICS.

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ABSTRACT

The translation of Russian diminutives into English presents a formidable problem for translators. Although the notion of diminutives exists in both languages, their forms and their usage are not parallel.

The Russian language is extremely rich in diminutives, which are formed with a variety of suffixes and/or a few adjectives expressing diminution. In contrast to Russian, English is relatively poor in diminutivs, which are formed with a relatively small number of suffixes and a relatively large number of adjectives meaning "small". In Russian diminutives are used incomparably more frequently than in English and in many instances in contexts where they would seem completely out of place for English speakers.

This study examines the problem of translating diminutives by comparing four translated versions of Tolstoy's Detstvo (Childhood). The diminutives from this text are classified on a semantic basis and various observations are made as to which type of diminutive is more likely and which one is less likely to be translated into English as a diminutive.

A number of conclusions are drawn from the material presented in the thesis. A distiction is made between real and pseudo-diminutives (nouns which are diminutive in form but not in meaning). Real diminutives are separated into those primarily expressing size and those primarily expressing an emotion (pejorative or hypocoristic). There seem be some basic rules as to when a Russian diminutive indicating size or emotion is

translated into English as a diminutive and when it is translated into an "unmarked" form.

The translation of diminutives of parts of the body and forms of address (proper names, terms of endearment, kinship terms) are described separately.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to all those involved in the completion of this thesis. Especially I would like to thank Dr. Tom Priestly, my supervisor, for his advice, encouragement and punctuality. I should also like to thank the members of my committee Drs. Holden and Derwing for their valuable comments and suggestions for improvement. I am very grateful to my fellow graduate student David Matthews who tirelessly helped me with the word-processing program used for this thesis. Furthermore, I would very much like to thank my family and friends for their patience and support during the trials and tribulations of the thesis writing.

TABLE OF CONTENTS

Chapter 1. Introduction 1

Chapter 2. English Diminutives 7

- 2.1. Introduction 7
- 2.2. Suffixes 7
  - 2.2.1. Substantival Suffixes 8
  - 2.2.2. Adjectival Suffixes 11
- 2.3. Special Hypocoristic Derivations 12
- 2.4. Series of Derivatives 12
- 2.5. Adjectives meaning "small in size" 13
  - 2.5.1. A selection of the most common adjectives meaning "small 14
  - 2.5.2. Adjective meaning "small" in children's language 20
  - 2.5.3. Adjective meaning "small" in a limited semantic sense 20
  - 2.6. Summary 21

Chapter 3. Russian Diminutives 22

- 3.1. Introduction 22
- 3.2. Suffixes 23
  - 3.2.1. Substantival Suffixes 23
    - 3.2.1.1. Primary Suffixes 24
    - 3.2.1.2. Secondary Suffixes 30
    - 3.2.1.3. Tertiary Suffixes 36

3.2.1.4. Summary of substansive suffixes 38

3.2.2. Adjectival Suffixes 38

3.2.3. Adverbial Suffixes 42

3.2.3.1. Suffixes that adverbs and adjectives share 42

3.2.3.2. Suffixes that adverbs and nouns share 42

3.3. Adjectives expressing diminution intrinsically 43

3.4. Diminutive verbs 45

3.5. Summary of Russian Diminutives 46

Chapter 4. Review of literature on translation of diminutives 48

4.1. Introduction 48

4.2. Translation of diminutives 49

4.3. Translation of diminutives of Russian terms of endearment and proper names 53

Chapter 5. Analysis of Russian Dimintuves with reference to their translation into English 57

5.1. Introduction 57

5.2. Pseudo-diminutives 58

5.2.1. Nouns with no non-diminutive counterpart 58

5.2.2. Diminutives which have lost their force 59

5.2.3. Singularia tantum nouns 61

5.2.4. Nouns with a non-diminutive counterpart of different meaning 62

5.2.5. Nouns with a non-diminutive counterpart of identical meaning 62

5.3. Real diminutives 63

5.3.1. Diminutives primarily indicating size 63

5.3.1.1. Contextual diminutives 64

5.3.1.2. Size is subordinate to other semantic features 66

5.3.1.3. Nouns predictable for size 67

5.3.1.4 Nouns indicating objects of smaller than normal size 70

5.3.1.5. Nouns whose predictability of size is uncertain 71

5.3.2. Diminutives primarily indicating emotion 73

5.3.2.1. Primarily pejorative nouns 74

5.3.2.2. Primarily hypocoristic nouns 76

5.3.2.2.1. Nouns indicating affection with no change in size 76

5.3.2.2.2. Hypocoristic diminutives as indicators of a certain style 78

5.3.2.2.3. Hypocoristic diminutives of children's language 81

5.3.3. Diminutives that do not differ significantly from their non-diminutive forms in size or in emotion conveyed 83

5.3.4. Special case: body parts 84

5.3.4.1. Diminutives formed with suffixes 85

5.3.4.2. Diminutives formed by the addition of an adjective expressing diminution 89

5.3.4.3. Adjectives made diminutive by suffixes 94

5.4. Summary 96

Chapter 6. Forms of Address 97

6.1. Introduction 97

6.2. Proper names 97

6.2.1. Transliteration when emotion is not conveyed 99

6.2.2. Affectionate epithets to convey emotion 101

6.2.3. Cases where a change of name alters meaning 104

6.2.4. An interesting rendering of a Russian name in translation 107

6.3. Terms of endearment 108

6.4. Kinship terms 111

6.4.1. Children to parents 111

6.4.2. Servants to masters 111

6.4.3. Servants to masters' children 112

6.5. Summary 113

Chapter 7. Conclusions and suggestions for further research 114

7.1. Conclusions 114

7.2. Suggestions 120

Bibliography 123

CHAPTER 1

INTRODUCTION

The branch of Slavic languages to which Russian belongs is especially rich in diminutives, while Germanic languages, such as English or German, have very few diminutive forms. This creates a formidable problem for translators when they are faced with the task of rendering Russian, with its abundance of diminutives, into diminutive-poor English.

A good definition of diminutives is offered by Bratus (1969:1), who states that they are "special forms of words derived with the aid of diminutive suffixes, which give to the words the additional meanings of smallness, tenderness, irony, disparagement, i.e. serve as a means of conveying and reinforcing the expressiveness of speech."

> The diversity of diminutive suffixes is characteristic of Russian.
>
> Thus, to form diminutives from nouns more than thirty suffixes are to be found, and from adjectives about ten suffixes. Yet the difficulty of analyzing the meanings of diminutives is not confined merely to the great variety of diminutive suffixes, for the fact is that

> diminutives with one and the same suffix may very often have various shades of meaning - positive or negative - depending on the lexical meaning of the original word, on the context, situation and intonation. (Bratus 1969:6-7)

English, on the other hand, has about seven diminutive suffixes for nouns and one for adjectives, many of which are no longer productive. This vast discrepancy in numbers makes the translator's problem evident. However, the difficulty lies not only in the incomparability of grammatical diminutive forms, but also in the way they are employed in the languages. In Russian, diminutives are used a great deal more freely than in English to indicate affection, mood, style, etc.

To be a good translator one has to be familiar with the grammatical and semantic systems of two languages: the one that is being translated and the one translated into. Thus, to be able to translate diminutives from Russian into English, one has to know all the forms of diminutives available in both languages. These are surveyed in the second and third chapters. However, diminutive forms are not employed in both languages in the same situations; therefore, not all Russian diminutives can be translated by the corresponding English diminutive forms. For some of them other (non-diminutive) means are used. This point is addressed in chapter five.

The second chapter deals with the forms of English diminutives: the suffixes used with nouns and adjectives. Furthermore, it describes the English adjectives signifying diminution of various degrees and kinds. Here a detailed description of English adjectives meaning "small" is included because English lacks the extensive system of suffixes which is found in

Russian and has to rely on adjectives to convey the diminutive meaning. No such detailed description is provided for Russian adjectives of this type because Russian relies mostly on suffixes to express diminution.

The third chapter describes the Russian diminutive suffixes of nouns, adjectives and adverbs. It lists the available Russian adjectives that add a diminutive nuance to the nouns that they modify and touches upon the possibility of verbal diminutives.

A review of the available literature on the subject of translating Russian diminutives into English is given in the fourth chapter.

The fifth and the sixth chapters are based on the data collected from four translations of Leo Tolstoy's Детство. This text was chosen because the narrator is a young boy who talks a great deal about children. In Russian when a narration involves children many diminutive forms are usually used and Tolstoy's Детство is no exception to this rule. Unfortunately, many diminutve forms might have been included in Детство solely because the narrator is a child. This point is discussed to a greater extent later in the thesis.

Детство is Tolstoy's first published work. It appeared in press in 1852 when the author was twenty-four years of age. This is a fictionalized narration by a ten year old boy about his life with his parents on their estate and then with his father in Moscow in the house of his maternal grandmother. Through a child's eyes Tolstoy describes the life and people of that era. The work was first published under the title of *История моего детства* and was later changed to *Детство*.

For this research the following texts were used: Tolstoy's original text, and the four translations produced by Maude and Maude (1969), Popoff (1890), Hogarth (1945) and an anonymous Soviet translator who is referred to as Anon. (1954).

The fifth chapter consists of the classification of Russian diminutive nouns and adjectives based mostly on a semantic approach. It is divided into two main sections: pseudo-diminutives and real diminutives. The latter in turn is divided into diminutives indicating primarily size and diminutives primarily conveying emotion (pejorative and hypocoristic). In *Детство* , the category of body parts has a proportionally larger number of diminutives than any other semantic class; therefore, special attention is focused on this category.

The sixth chapter describes various forms of address: proper names, terms of endearment and kinship terms.

The data were collected by searching the original text and listing the diminutive forms used together with the corresponding translated terms from the four translations. Some differences in translation are probably due to the different backgrounds of the translators and the different time periods when the translations were carried out. Louise and Aylmer Maude's translation was first published in 1930 in Great Britain. Constantine Popoff's translation was also published in England but much earlier in 1890.

C.J. Hogarth's translation comes from England as well with its first edition in 1912. Finally, the last translation by the anonomous translator appeared in the Soviet Union in 1954.

The aim of this thesis is to describe types of Russian diminutives, make steps in analyzing the various possible ways of translating them and the various problems encountered while doing so, and hopefully to suggest some guidelines to follow for future translators who may encounter difficulties in their attempt to translate diminutives.

Format and Terminology

Whenever examples are given in the text they are presented in italics for emphasis. The translations and the pages (in parentheses) where they are located are offered to the reader in the following order: first the original word is given, followed by a dash, and the four translations, always in the same order: **Maude and Maude's, Popoff's, Hogarth's and Anon.'s**. If the discussed word is missing from any of the translations for whatever reason, it is replaced by two dashes (--). For easy reference the order of translations is supplied at the bottom of each page in Chapters Five and Six.

Whenever a reference to an "unmarked" term is made, it refers to a non-diminutive (base) term. For example: *пальчик* (diminutive) - *палец* ("unmarked"), *horsie* (diminutive) - *horse* ("unmarked"), *little head* (diminutive) - *head* ("unmarked").

* An asterisk signifies a definite mistranslation.

"Hypocoristic" - an affectionate, endearing term, a pet name.

"Suffix" is the term used for derivational formations, whereas "ending" is for inflectional formations.

I make frequent assesment of individual translations based on the English spoken in Canada which, however, would not apply perfectly to the English of earlier generations or to the English of other English-speaking countries.

Tolstoy's *Детство* was written almost 150 years ago during which time the meaning of certain diminutives might have changed to a slight degree. Evaluations of the semantics of the text are, however, based on contemporary Russian.

CHAPTER 2

ENGLISH DIMINUTIVES

2.1. INTRODUCTION

There is a small number of diminutive suffixes in English. Most of them are non-productive, that is, they are no longer used to form new words. The English suffixes are presented in the first half of this chapter. The second half describes hypocoristic terms which are derived by shortening the base form of a noun or by partially or completely changing its root . Furthermore, to indicate diminutiveness English uses diverse adjectives expressing various degrees and kinds of diminution.

2.2. SUFFIXES

The following list of substantival and adjectival suffixes is from Marchand (1966) and Katcer and Kunin (1964).

2.2.1. Substantival suffixes

Note that many words formed by diminutive suffixes are considered archaic.

- erel

This suffix has been non-productive since 1600. It usually applies to young animals: *pickerel 'young pike'* , *cockerel 'young cock'*. In a few instances, it applies to persons but usually in a derogatory way: *gangrel 'vagabond'*, *ketterel 'vile wretch'*. In modern English *pickerel* has generally lost its diminutive quality and is used in some dialects for a fish known elsewhere as *walleye.*

-ette, - et

This suffix comes from the French suffix *-ette* or *-et* and is used to form such words as *leaderette 'short editorial paragraph'*, *novelette 'short novel'*, *hogget 'a yearling sheep'*, *locket ' little case'*, *chainet 'chain'*. This suffix is relatively rare and is used more in the USA than in Britain. One of the most recent *-ette* diminutives is *kitchenette 'small kitchen'*. Certain words with *-ette* are more or less nonce-words such as *essayette 'small essay'*, *dinnerette 'small dinner'*, *articlette 'small article'*. The world of trade has created a set of such words as *sardinettes 'small sardines'* or *autoettes 'small cars'*. However, this suffix is not used only for diminutives but also to describe members of female sex and to denote cloths as in *drum majorette* and *flannelette* respectively. We are not concerned with these meanings in the present work. Furthermore, some words such as *cigarette* or *chemisette* are not considered diminutives in modern English.

-kin

This diminutive or endearing suffix comes to English from Flanders and Low German countries. It was first used for proper names: *Tomkin (Thomas), Timkin (Timothy).* The most recent coinings with this suffix are *napkin* (from French *'nappe'),* *lambkin* *'little lamb'.* In general, the suffix *-kin* "today [is] used only as jocular formative with a depreciative tinge" (Marchand 1966:259). This suffix is considered non-productive and is used rarely, mostly in dialects.

-let

This suffix is probably of French origin. Some early examples of its use are *armlet* *'small arm of the sea'* and *streamlet* *'small stream'.* In the eighteenth century it became very productive in the fields of anatomy, botany, entomology and zoology. Examples of these include: *cloudlet* *'small cloud', spikelet* *'small spike in grasses', leaflet* *'small or young leaf'.* We find some derivatives with *-let* in American English such as *playlet* *'short play'.* But these words are not very common. In a few instances *-let* is used to denote animals but not frequently. The examples are *dovelet* *'small dove', samlet* *'fingerling salmon'.* When the suffix *-let* is attached to persons it usually conveys a derogatory meaning: *kinglet* *'weak or petty king', princelet* *'petty prince'.* This suffix is still productive according to a study on a common response to a frame, conducted by Derwing (1976).

-ling

This suffix survives from Old English. It adds diminutive meaning denoting young animals or plants: *duckling 'young duck', fingerling 'young fish', seedling 'young plant', gruntling 'young pig'.* The idea of smallness or precociousness is shown in such words as *suckling 'a young child or animal before it is weaned', foundling 'a baby deserted by unknown parents'.* This suffix adds a depreciative nuance when it describes persons who are poor or insignificant: *lordling 'a petty lord of uncertain prospects'* or *dukeling 'petty, insignificant duke'.* However, the suffix *-ling* is not always hypocoristic, but merely has an individualizing force as in such words as *rockling 'animal living on rocks'* or *softling 'one who is soft'.* There is a small number of words which have neither the nuance of smallness, nor a depreciative meaning but are of endearing quality such as *darling* .

-ie, -y

This hypocoristic suffix is either added to the full form of a noun or to an abbreviated form such as a person's name: *Robert - Robby, David - Davy, Elizabeth - Bessy or Betty.*

Hypocoristic derivatives with this suffix are quite modern, starting with the earliest *baby* (from *babe*), which was first recorded in 1393 as *babi* according to the Oxford English Dictionary), followed by *laddie 'lad', kiddy 'kid'*, etc. Most of these words however, belong to the realm of the nursery: *birdie 'bird', duckie 'duck', kitty 'kitten'* ; they are sometimes used outside the nursery, perhaps in imitation of it: *hubby 'husband'*. Some have developed a clear depreciative tone such as *sissy 'sister'* and *blackie 'black'* .

According to Bratus (1969:2) certain English dialects are rich in diminutives with a single diminutive suffix such as *lambie 'lamb', knifie 'knife'* and even double diminutive suffix: *housikie 'house', wifiekie 'wife', lasseckie 'lass'*. He says that

> the colloquial speech of the area around Aberdeen is notable in this respect. It has even been suggested that the custom of using diminutives may have been brought to this region by one of the Slavonic tribes, the Wends, who could have reached the shores of Scotland and landed around Aberdeen (Bulloch). (Bratus 1969:1-2)

Bratus (1969:2) however, treats this piece of information with a grain of salt for this hypothesis "undoubtedly requires much better corroboration than the mere use of the diminutives."

ie, -y suffixes developed a by-form '*sy*' shown in *Patsy 'Patricia', Magsie 'Margaret'* or *Nancy 'Anna'*. Some other common forms are *boysie 'boy', mopsy 'mop' (woman,* sl.) as well as such geminated forms as *kicksy-wicksy 'woman', hotsie-totsie 'pretty girl', tootsy-wootsy 'foot', popsy-wopsies 'children'*.

2.2.2. Adjectival suffixes

English has only one adjectival diminutive suffix and that is *-ish*. Around the fourteenth century this suffix was tacked on to adjectives denoting color, meaning a slight shade of a certain color: *yellowish, reddish.* Therefore, the suffix *-ish* carries a nuance of a reduced quality.

Around the sixteenth century it seemed to acquire a derogatory shade: *foolish, swinish, uppish 'arrogant';* In the twentieth century it has been used to indicate approximation as with time or age: *fortyish* (of age), *ninish* (of time). The suffix *-ish* conveys a personal impression, for an object would not be *brownish* by itself but would seem that way to an individual.

2.3. SPECIAL HYPOCORISTIC DERIVATIIVES

Hypocoristic derivatives can be formed not only with the help of suffixes but also by other means, such as abbreviations, e.g. *Fred (Frederick)* or *Marv (Marvin).* This type of derivation is usually used for proper names but can be employed for kinship terms as in *Mom (Mother)* and even for parts of the body: *tum (stomach).*

Some hypocoristic terms are formed by an introduction of a completely or partly different root as in *Dad (Father), Dick (Richard), Bill (William).*

2.4. SERIES OF DERIVATIVES

English diminutives can be organized in groups of words - some formed by abbreviations and some by the addition of a suffix. The terms in these series are similar semantically but different in the degree of diminution or emotion that they convey: *Father/Dad/Daddy, William/Bill/Billie,* etc. These groups are analogous to the Russian diminutive series with simple and complex suffixes discussed in section 3.2.1.

There seems to be a relationship between types of diminutives and their meaning. Accoding to Waddington (1965:18), in English we have groups of words that have an approximately the same meaning but are different in their size and/or emotional attitude. He presents a few of these: *stomach/tum/tummy, Thomas/Tom/Tommy, mother/mom/mommy.* In each of these groups the first word is "unmarked" English and the other ones are pet names or terms of endearment, familiarity, etc. *Tom, tum, Mom* are hypocoristic. *Mommy* has an intensely hypocoristic meaning but carries no trace of smallness; whereas *tummy* or *Tommy* besides being deeply hypocoristic, can also denote a small size.

2.5. ADJECTIVES MEANING "SMALL IN SIZE"

It is apparent that the English language does not have many productive diminutive suffixes; therefore, small-sized objects have to be described by other means - namely, by the use of adjectives. In order to intensify diminutiveness two or more adjectives in a row can be used, for example: *a tiny little fellow*. To increase the diminution further voice pitch can be raised; but that applies only to oral communication, which goes beyond the bounds of this thesis.

Since it is difficult to provide a comprehensive list of all such adjectives in the English language this study is limited to the most common ones. The adjectives that fall into this category do not seem to have any major restrictions in their application. *Small, little, diminutive, petite, compact, tiny, inappreciable, microscopic, infinitesimal,* etc. belong to this group. Adjectives usually encountered in children's or playful speech such as *wee, teeny, weeny, itsy-bitsy,* etc. are discussed under a separate heading . Another group of adjectives that are described separately include such adjectives as *short, slender, cheap,* etc. which all mean *small* in a limited sense. All these words however, refer to people or objects of relatively reduced dimensions.

2.5.1. A selection of the most common adjectives meaning "small"

Small and *little* are the most general and informal adjectives that signify a reduction of state. The majority of definitions offered in the Oxford English Dictionary for *small* and *little* are identical. However, there are some different nuances in meaning for each of them.

small

The precise limitations on the use of *small* are defined differently by the sources used. Crabb (1816:84) emphasizes the relativeness of the term. He says that

> we speak of a *small* man or a *small* army, though the man is gigantic compared with a mosquito, and the army may be many times the size of groups which at times we call large. We mean that the man is *small* compared with other men, etc. The use of *small* is generally influenced by some specific standard of comparison.

Cassell's (1968:544-545) and Crabb (1816:84) add an evaluation of objectivity. The former states that "*small* may suggest a slight reduction of proportions that is noticeable but not necessarily objectionable: a *small* house that would do perfectly for the two of them. . . When *small* refers to the physical proportions of a person, it suggests an overall reduction of scale."

Webster's (1986:2149) refers to the quantitative measure of *small* by saying that "*small* more frequently applies to things whose magnitude is formulated in terms of number, size, capacity, value, or significance: a *small* audience, a *small* child, a *small* reputation, or modifies words like *quantity, amount, size, or capacity* : rooms of *small* size, or limits intangible or generally immeasurable things: a *small* mind." *Small* is usually opposed to *large* since, as Crabb (1816:485) states, it is "that which is less than others in point of bulk."

little

When contrasting *little* with *small* the first thing that most lexicographers mention is that *little* is more subjective. *Little* is usually opposed to *great* and Crabb (1816:485) says that, when applied in an abstract sense *little* often has a negative coloration "carrying the idea of petiteness, pettiness, or insignificance in literal or figurative size, amount, quantity, or extent: a *little* woman, a *little* mind, *little* hope for cure. . ." (Webster's 1986:2149) (Note that *little hope for cure* means that there is probably no cure possible, whereas *a little hope for cure* means that a bit of hope still exists.) *Little* is also used in a positive sense when it has "a note of pathos, tenderness of affection: a *little* adorable child, a *little* heart-rendering smile." (Webster's 1986:2149)

Small in most cases can be used interchangeably with *little* but *little* has an emotive aspect to it. Carrying the nuance of endearment or depreciation, it conveys a certain feeling on a part of a speaker. Whereas *small* is more general, *little* tends to be more specific. For example, when one talks of plants or birds *small* appears as part of the name itself, such as *small basil* or *small herring* but does not necessarily mean smaller in size than a regular member of the set; however, *little* is used "to designate animal or vegetable species or varieties which are distinguished [only] by their smallness from others belonging to the same genus or bearing the same name."(Oxford English Dictionary 1989:1040)

In their relative size *little* appears to be smaller than *small.* Cassell's (1968:545) states that "*little* without doubt suggests the most extreme departure from a norm: [compare:] a *small* man; a *little* man." *Little* "suggests a reduction in scale that may be drastic: a *little* doll-house." (Cassell's 1968:545) When *little* refers to the physical proportions of a person, it suggests a most extreme overall reduction of scale.

diminutive

According to Cassell's (1968:545) "*diminutive* is an intensification of the meanings implicit in *small. Diminutive* is more formal and is particularly used to refer to women's figures when they are pleasingly trim and compact. But *diminutive* can be used for anything of reduced overall proportions: *diminutive* apples."

Crabb (1816:485) agrees and adds that "*diminutive* may be extended to other than physical objects without any change in their signification."

Webster's (1986:2149) brings in the element of subjectivity stating that "*diminutive* can stress not only smallness but often extreme, sometimes abnormal, smallness: a *little* black mustache and a *diminutive* chin; *diminutive* houses and furniture fit only for dolls."

petite

Cassell's (1968:545) and Webster's (1986:2149) both agree that *petite* is an intensification of the meanings implicit in *small*. *Petite* is more formal and in contrast with *diminutive* is only used when particularly referring to proportionally small women's figures when they are pleasingly trim and compact and to sizes of women's clothing: "a shortage of *petite* sizes in dresses . . . *Petite* would seem affected when applied to things other than women's figures." (Cassell's 1968:545)

compact

Hayakawa (1968:106) states that "*compact* in its most general use suggests a physique that is small but firm and shapely but does not necessarily refer "to human figures. In a more specific and technical sense, *compact* suggests that the essentials of something useful have been reduced to a small scale for convenience: A *compact* automobile; *compact* luggage for air travel." (Hayakawa 1968:106) *tiny*

Both Cassell's (1968:545) and Fernald (1947:284) agree that *tiny* is an intensification of *little*, suggesting such a drastic reduction of scale as to put the object described outside established norms. *Tiny* may suggest a miniature or model of something: *tiny* toy soldiers that were exquisitely carved. In another use, the word can more simply express surprise at something extremely small, even when this is of normal size: a *tiny* baby; a *tiny* insect that landed on the palm of her hand.

When comparing *tiny* with *diminutive* Webster's (1986:2149) says that "*tiny* goes farther that *diminutive* in suggesting extreme littleness or smallness by comparison: the poisonous ingredient which magnified will kill, but in *tiny* quantities will cure."

inappreciable

Crabb (1816:84) states that *inappreciable* is a relative term which differs from *small* in emphasizing the relation of the object to the mind perceiving it. While the degree of smallness indicated in the word *inapppreciable* may vary with the circumstances, the fluctuation is not so great as in the word *small*, because the capacity of the mind to notice remains fairly stable; hence, *inappreciable* has approximately the same meaning for one person as for another.

miniature/miniaturized

Miniature and miniaturized refer to something built or drawn on a very small scale. Hayakawa (1968:378) states that *miniature* is

> by no means invisible or even difficult to see with the naked eye. It suggests most strongly the scaling down of something to small size, as a model. The word relates, by derivation, to small-sized paintings and can still apply in this way. For other things the word may carry a note of amazement or wonder at the effective job of reducing the proportions of something; it can also suggest an effect of cuteness: a *miniature* castle where children could fight out imaginary battles.

Miniature and miniaturized are often used when describing electronic equipment where a reduction of bulk and weight is crucial.

minute

According to the sources used "*minute* means extremely small in an absolute sense, usually on a microscopic or near-microscopic scale: mollusks drill *minute* holes in the shells through which they suck the oyster" (Webster's 1986:2149) as well as something that is so small that it has little or no significance: "a *minute* amount of radioactivity that could hurt no one." (Hayakawa 1968:378)

Minute can refer to both size and amount and is usually something seen with difficulty which, therefore, requires careful scrutiny: a jade carving that teems with *minute* representations of plants and animals; "a *minute* trace of poison discovered during autopsy." (Hayakawa 1968:378) *Minute* has a related use referring to the intensive scrutiny itself: "a *minute* examination of the murder weapon." (Hayakawa 1968:378)

Other adjectives meaning "small" include: *miniscule, microscopic, atomic, infinitesimal. Miniscule, atomic* and *infinitesimal* are further intensifications of *minute* : *miniscule* chess set with peg pieces, designed for travelers (Hayakawa1968:378); making such an *infinitesimal* error (Hayakawa 1968:378). *Microscopic* is so small that it can be seen only with the aid of a microscope: *microscopic* particles of dust. (Webster's 1986:2149)

2.5.2. Diminutive adjectives of children's language

Wee, itsy-bitsy, weeny, teeny, teeny-tiny, teensy-weensy, teeny-weeny fit into the category of children's language, and usually denote the same thing as *diminutive*. They are mostly used in children's literature and outside of it sound cute or suggest a humorous intent: "an *itsy-bitsy* spider went up the water spout", "she wore an *itsy-bitsy*, *teeny-weeny* yellow polka dot bikini"; "two veteran progressive-school teachers who have grown a *weeny* bit tired of their energetic, articulate, expresssive little charges"; "a *teeny-weeny* little dwarf" (Webster's 1986:2149)

2.5.3. Adjectives meaning "small" in a limited semantic sense

This category is the broadest of the three. It can include adjectives that possess a quality of smallness but refer only to certain semantic features: for example, *short* - small in height, *slender* - small in girth, *junior* - small in age, *base* - small in worth, *trivial* - small in value, *cheap* - small in price, *puny* - small in strength, etc. This list can go on.

This, of course, is by no means an exhaustive list of diminutive forms since there are also less commonly used words and/or words with specific meanings that will not be dealt with here such as *fine, pygmy, minikin, bantam, pocket-size, bite-size, pickaninny, dwarf*, etc.

2.6. SUMMARY

In general, the English language appears to have a limited number of diminutive suffixes most of which are non-productive or archaic. Only a few suffixes, i.e. *-let, -ie/-y* are still used to form diminutive nouns. To compensate for this English has an extensive system of adjectives expressing diminution of some sort with *small* and *little* being the most frequently used.

CHAPTER 3

RUSSIAN DIMINUTIVES

3.1. INTRODUCTION

Russian has at its disposal a far more complex system for diminutive word-formation than English. It has a greater number of diminutive suffixes that can be used to impart diminutive meaning as well as to express a subjective (emotional) attitude, either favorable (affection) or unfavorable (depreciation). It should be noted that these suffixes "do not create new, independent words but merely modify the meaning of the original word in some way." (Townsend 1975:196). Besides suffixal derivatives, adjectives expressing various degrees of diminution can be used; and they can occur both with regular or diminutive nouns. Diminutive suffixes can also be used with adjectives and adverbs in order to intensify their intrinsic meaning. Also, a question has been raised whether verbal diminutives exist; this will be briefly addressed in the end of this chapter. As in English voice pitch is employed as well to indicate diminutiveness; however, this thesis is not concerned with intonational patterns.

3.2. SUFFIXES

3.2.1. Substantival suffixes

There are three levels of derivational complexity in Russian suffixes: primary, secondary and tertiary. According to Popov (1967:27) "primary [is a] simple [suffix] (*сынок* *'son'*); secondary [is] a compound suffix composed of two diminutive affixes *(сыночек);* and tertiary [is] a compound suffix composed of three diminutive affixes (*сынишечка).*" The more affixes there are, the more intense is the meaning that they carry.

Popov (1967:29) states that since each suffix possesses its own distinctive semantic features, most stems take on only a limited number of affixes because some "diminutive suffixes would be incompatible with the basic form of a noun as a result of its intrinsic lexical meaning. If, for example, the meaning of the basic noun is affectionate, all pejorative suffixes are automatically excluded and vice versa." Popov's point of view is not entirely correct, for one can argue that very often a hypocorisic suffix can be added to a negatively colored word which in that case serves to decrease the negative quality of a noun as in *болтушка* - *болтунья* *'chatterbox'*.

Let us briefly describe the structure of suffixes. Since one Russian suffix can have variants of different genders with very similar meanings, they will be combined whenever possible under one heading, but examples will be given for all of them. The grouping system for substantive suffixes is borrowed from Popov (1967) . The material presented below is taken from Popov (1967), Bratus (1969), Vinogradov (1971), the Academy Grammar (1960), and Townsend (1975)

3.2.1.1. Primary suffixes

The suffix *-#k-*

The suffix-*#k-* occurs in the suffixes *-ок, -ёк, -ек, -к-а, -к-о.*

-#k- is the unmarked diminutive suffix that can convey either a sense of affection or degradation, depending on the context. At times the context may indicate that that which is small is nice (affection); at other times that small object, person, etc. deserves scorn and is not to be taken seriously (disparagement). For more material on the negative nuance of the suffix *-#k-*, see the section on the suffix *-in-#k-* .

The sources differ on the productivity of the masculine variants *- ок, - ёк, - ек* . The Academy Grammar (1960:264) and Bratus (1969:22) say that their productivity is low because they are being replaced with the suffix *- ик* as in *разок/разик 'time', роток/ротик 'mouth'*, whereas Vinogradov (1971:115) states that this affix is highly productive: *паренёк (парень'guy'); бычок (бык 'bull'); человечек (человек 'man').*

The feminine variant *- к- а* is the most widespread diminutive in Russian. It is also highly productive: *бумажка (бумага 'paper'); печка (печь 'stove'), травка (трава 'grass').*

The neuter variant *-к-о* is no longer productive: *облачко (облако 'cloud')*

The suffix *-ik-*

The suffix *-ik-* occurs in suffixes *-ик, -ик-о.* This suffix does not occur in the feminine form.

The neuter variant *-ик-о* occurs in only three words, and is, therefore, non-productive: *колёсико (колесо 'wheel'), плечико (плечо 'shoulder'), личико (лицо 'face')*

However, the suffix *-ик* is one of the most productive suffixes in Russian, having both hypocoristic as well as disparaging nuances: *столик (стол 'table')* (hypocoristic), *авансик (аванс 'advance')* (disparaging). Popov (1967:50) compares the suffixes *-#k* and *-ik*. She states:

> In opposition to the suffix *-#k*, the suffix *-ik* does not manifest mere simultaneity, as the derivatives with *-ik* do not necessarily denote a segment of extralinguistic reality presenting the same qualities as the one denoted by the basic noun. A diminutive form with the suffix *-ik* may express simple diminution, but can acquire an additional lexical meaning; e.g. . . . *зайчик* : *little hare,* but also *little stream of sunlight on the wall.*

According to her, then, it is the suffix *-#k* that denotes "a segment of extralinguistic reality presenting the same qualities as the one denoted by the basic noun." (Popov 1967:50) She means that among the suffixes *-#k* and *-ik* only the latter can acquire an additional lexical meaning.

The destription of the suffix *-#k* contradicts Vinogradov's (1960:266) examples, which are discussed to a greater length in section 5.3.1.1. There when he talks about contextual diminutives (diminutives that carry a diminutive meaning when used literally but have acquired their own non-diminutive meaning as well) he provides many examples with suffix *-#k* such as *рука/ручка 'hand/handle', крыша/крышка 'roof/lid'*. An example for the masculine variant could be *носок (toe of a shoe or sock)/носик (little nose).* Here, despite what is said by Popov (1967), the former acquires an additional lexical meaning and the latter carries the same qualities as the basic word except for diminution.

The suffix *-#c-*

It occurs in the suffixes *-ец, -ц-а, -ц-е, -ц-о, -ец-о.* The main feature of this suffix is that it concretizes the general meaning of its basic noun. "This leads to the circumstance that each member of this set is recognizable only in the context in which it occurs," (Popov 1967:54) i.e., its meaning depends solely on the context. This statement is valid only for some examples of nouns with the suffix *-#c -* in cases where the noun has an abstract meaning, as in *лень 'laziness'. Ленца* does seem more specific than *лень*. As for such a noun as *оконце,* which is concrete in meaning, the suffix does not appear to make it any more concrete than the non-diminutive *окно 'window'.* When nouns of different genders are described, their meanings differ somewhat.

The neuter forms have a hypocoristic meaning and are very productive: *оконце (окно), словцо (слово 'word'), письмецо (письмо 'letter')*

The masculine form *- ец* can be either hypocoristic or disparaging e.g. *братец (брат 'brother')* and *капиталец (капитал 'capital')*, respectively. The productivity of this suffix is debatable. Bratus (1969:26) and the Academy Grammar (1960:264) consider it of low productivity, while Vinogradov (1971:116) states that it is still productive; nevertheless, it is being actively replaced by the forms with *- ик : братец - братик (брат), билетец - билетик (билет 'ticket').* Bratus (1969:26) suggests that the reason for the low productivity of the diminutive suffix *- ец* is that it is homonymic with the non-diminutive suffix *- ец* such as in *делец (businessman)*, formed from *дело (business)* or *храбрец (brave person)*, formed from *храбрый (brave).*

The feminine suffix *- ц- а* is generally agreed as being of low productivity with a basic overtones of irony or disparagement: *ленца (лень), хрипотца (хрипота 'hoarseness'), краснотца (краснота 'redness').* It is mostly used in the colloquial speech.

The suffix *-ic-*

This suffix occurs in *-иц- а* and *- иц- е* and has no masculine form. Its overall meaning is a combination of the meanings of suffixes *-ik* - and *-#c-* that is "the members . . . are individually distinguished and have a personal relationship to the speaker, but at the same time they are specialized and recognizable only in the context in which they occur." (Popov 1967:58) The feminine form has a predominantly hypocoristic meaning: *кожица (кожа 'skin'), сестрица (сестра 'sister').* The Academy Grammar (1960:265) and Bratus (1969:28) consider this suffix to be non-productive, while Vinogradov (1971:144) states that it is of low productivity. The neuter suffix *-иц- е* can be used to indicate affection: *платьице (платье 'dress')* but is most commonly used to show compassion, scorn, ingratiating politeness. The latter usage was wide-spread in the nineteenth century and is rarer in modern times. For example: *Как здоровьице? (здоровье 'health'), Надо подать заявленьице (заявление 'application').* This is a productive suffix.

The following two suffixes are mostly used with kinship terms. They are restricted to a very limited number of cases .

The suffix *-aš-*

It occurs in *- аш- а*.

It is an objective suffix that is not influenced by the speaker or the circumstances but that indicates "affection toward the phenomenon felt by everybody of the community" (Popov 1967:61). Examples are: *мамаша (мама 'mother'), папаша (папа 'father').* This suffix is non-productive.

The suffixes *-ul'-, -un'-, -us'-*

They occur in *-ул- я,-ус- я, -ун- я.*

These non-productive suffixes belong to the realm of the nursery and are used mostly by children to address their parents or grandparents:

мамуля (мама); бабуля, бабуся (бабушка 'grandmother'); дедуня (дед 'grandfather').

There are some suffixes that are mostly used for diminutives of proper names.

The suffix *-n-*

It occurs in *-н- я*.

This suffix is also used for the short, informal versions of first names: *Соня (София); Маня (Мария).* It is also used to add a pejorative coloring to such nouns as *мазня 'bad painting' (colloq.) (мазать- 'smear'), возьня 'racket' (возиться 'to fuss').*

The suffix *-š-*

It occurs in *-ш- a*.

This suffix is used in names such as: *Саша (Александр, Александра), Маша (Мария).*

The suffix *-uš-*

It occurs in *-уш- a* and *-юш- a*. This is an non-productive suffix used for diminutives of names such as *Танюша (Таня), Павлуша (Павел)* or as terms of endearment formed from adjectives and nouns: *дорогуша (дорогой 'dear');* or to soften criticism as in *копуша (копун 'slowpoke').*

The suffix *-iš-*

It occurs in *-ыш.* This is an non-productive suffix. It expresses familiarity or tenderness and is used in such words as *глупыш (глупый 'silly'); малыш (малый 'small') ; приёмыш (приёмный 'adopted').*

The suffix *-ëniš*

The suffix *- ёныш* signifies a young animal e.g. *детёныш (дитя 'child'); змеёныш (змея 'snake').* Note also *несмышлёныш 'a silly little chap'; (несмышлёный 'slow-witted').* This suffix is less productive than the suffixes *-онок/-ёнок* which are also used to name baby animals.

3.2.1.2. Secondary suffixes

The suffix *-#k-#k -*

It occurs in *- очек,- ёчек-, -очк- а, - ечк- а, - очк- о, - ечк- о.* It has the same meaning as *-#k-* but in an intensified way: affectionate or pejorative. It is mostly used in popular language or poetry where the simple diminutive form has lost its sense of diminutiveness: *вилочка (вилка 'fork'). -#k-#k -* suffixes are productive, have a predominantly hypocoristic meaning and are often used when talking to children; they can also have a pejorative meaning as in *должочек (долг 'debt').* The hypocoristic examples are: *горсточка (горсть 'handful'); книжечка (книга 'book'); местечко (место 'place'); листочек (лист 'leaf'); денёчек (день 'day').*

The suffix *-ik-#k-*

It occurs in *-ичек*, *-ичк-о*. This compound suffix is very rare. It has the individuality of the suffix *-ik-* and the intense diminution of *-#k*. - According to Popov (1967:65-66) it is used with simple diminutive forms that have lost their diminutive meaning: *дождичек (дождик, дождь 'rain'); корабличек (кораблик, корабль 'ship')*. I however, do not agree with the last statement for *кораблик*, for example, seems to retain its diminutive meaning for me.

The suffix *-#c-#k-*

It occurs in *-ечк-о* and is very rare. It comes only in a neuter form and combines the specialization of *-#c -* and the diminution of *-#k*: -: *блюдечко (блюдце 'saucer'); крылечко (крыльцо 'porch')*.

The suffix *-#c-ik-*

It occurs in *-чик*. This is a productive suffix which is an offshoot of suffix *-ik* and it is often but not always used "in cases in which the first step of diminution, -#c, is not used anymore or occurs rarely" (Popov 1967:67), as in *сарайчик (сарай 'shed'); стаканчик (стакан 'glass')*. According to Vinogradov (1971:116), it is also used with stems that end in *-ан* and *-ун* like *щелкунчик (щелкун 'nutcracker'); карманчик (карман 'pocket')*. Since this suffix is intensely expressive, no other derivational affix can be attached to it. The meaning of the suffix *- чик* is predominantly hypocoristic but it can take on a pejorative nuance as in *романчик (роман 'novel');* or *жаргончик (жаргон 'slang').*

The suffix *-ic-#k-*

It occurs in *-ичк-а*. This suffix has only a feminine form and usually carries a hypocoristic meaning: *косичка (коса 'braid'),* but can at times denote derogation in certain contexts: *вещичка (вещь 'thing').* The suffix *-ичк-а* is a more intense form of the suffix *-иц-а*. This suffix is not to be confused with *-ичк-а* in a word like *клубничка (клубника 'strawberry')* where the only diminutive suffix is *-к-* and *-ч-* appears from the jotation of *-к-* in *клубник-*. The sources disagree on the productivity of *-ic-#k-*. According to Bratus (1969:38), and the Academy Grammar it is productive but according to Vinogradov (1971:144), it is non-productive.

The suffix *-aš-#k-*

This suffix occurs in *-ашк-а*. and is of low productivity with a predominantly derogatory meaning: *старикашка (старик 'old man').* However, it can be used to indicate endearment as well: *мордашка (морда 'muzzle').*

The suffix *-us-#k*

It occurs in *-ушк-а, -юшк-а, -ушк-о, -юшк-о,* . This productive suffix predominantly conveys endearment according to the Academy Grammar (1960:267) and Bratus (1969:32): *жёнушка (жена* *'wife'); полюшко (поле 'field')* ; according to Vinogradov (1971), however, this suffix usually expresses scorn: *комнатушка (комната 'room'); речушка (река 'river').* Popov (1967:69-70) defines three types of nouns represented by this suffix:

1. names of relatives such as *батюшка (батя 'father')* and objects that have a personal relationship to the speaker as in *Ох, болит моя головушка (голова 'head'),* and *Ах ты, горюшко (горе 'trouble') моё*

2. unchangeable parts of our surroundings to which we refer affectionately and where quantity or size are unimportant: *полюшко (поле); морюшко (море 'sea')*

3. animals and birds when referred to affectionately: *коровушка (корова 'cow'); соловушко (соловей 'nightingale').*

The suffix *-ушк-а* can be added to feminine nouns ending in *-унь-я* or *-ух-а* which gives them a hypocoristic and diminutive coloration, e.g. *хохотушка, вертушка.* This use of the suffix *-ушк-а* is of low productivity.

The suffix *-íš-#k*

It occurs in *- ишек, - ишк- а, - ишк- о,* This suffix mostly carries the nuance of disparagement, as in *воришка (вор 'thief')* or *купчишка (купец 'merchant').* Some nouns with this suffix, however, lost this nuance and took on a hypocoristic meaning: *братишка (брат 'brother');*

сынишка (сын 'son'). Words formed with this suffix are highly expressive. According to Bratus (1969:33), the Academy Grammar (1960) and Vinogradov (1971:116) suffix *-íš-#k-* is productive.

The suffix *-iš-#k*

The suffix occurs in *-ышек, -ышк-о* and is always hypocoristic or diminutive and hypocoristic. It is of low productivity according to Bratus (1969:33) and the Academy Grammar (1960:268) and non-productive according to Vinogradov (1971:116). Its neuter forms carry a colloquial coloring and are often used in the works of folklore. Examples of this suffix are: *воробышек (воробей 'sparrow'), колышек (кол 'stake'), солнышко (солнце 'sun'), зёрнышко (зерно 'seed')*

The suffix *on'-#k*

This productive suffix occurs in *-оньк-а, -еньк-а*. It "expresses subjective smallness combined with strong affection" (Popov 1967:78) and is often used to form second degree diminutives from proper names: *Гришенька (Гриша).* This suffix can be added to either feminine or masculine nouns. Other examples are *лапонька (лапа 'paw'); дяденька (дядя 'uncle').*

The suffix *-ón-#k*

It occurs in *-онок, -ёнок,- онк-а, -ёнк-а*. This suffix carries a strong pejorative scornful meaning and only specific environment can make nouns with *-ón-#k* seem somewhat affectionate: *избёнка (изба 'hut');*

глазёнки (глаза 'eyes'); мужичонка (мужик 'man'). There are exceptions here which are hypocoristic: *сестрёнка (сестра); мальчонка (мальчик 'boy').* The masculine counterpart signifies the young of animals and young humans as in *котёнок (кот 'cat'); мышонок (мышь 'mouse'); поварёнок (повар 'cook'); внучонок (внук 'grandson').* The suffix *-ón-#k-* is productive.

The suffix *-in-#k-*

It occurs in *-инк-а*. It is used with nouns which mean a single unit in a collective usually referred to as singularia tantum (expresses one of a mass). For example: *изюминка 'raisin' (изюм 'raisins'); пылинка 'dust particle' (пыль 'dust')'.* Note: for more on singularia tantum, please refer to section 5.2.3. This suffix is productive.

The suffix *-инк-а* can be added to adjectives to form nouns that mark a certain quality of the adjective and carry a diminutive coloration: *горчинка (горький 'bittler'), кислинка (кислый 'sour').* When the suffix *-инк-а* is used in this way it is of low productivity.

Most Russian pejorative diminutives for names are created by adding the suffix *-#k-* as in *Наташка* formed from *Наташа* in Tolstoy's Детство. There are also *Петька* from *Петя, Мишка* from *Миша*, etc. Other suffixes are also possible such as *-х* - *Илюха* from *Илья*. It is interesting to observe that when one adds the suffix *-#k-* to some names to make them sound somewhat negative, the result is the opposite: the name begins to sound cute and playful. Examples of such names would be

Иринка from *Ирина, Аринка* from *Арина* or *Алинка* from *Алина*. A possible explanation for this could be found in the common ending all these feminine names share: *-ин- а*. When the suffix *-#k-* is added it combines with the stem and is heard as *- инк- а* which is perceived as hypocoristic.

The suffixes *-š-#k - and ëš-#k-*

It occurs in *-шк- а* and *-ёшк- а*, respectively. These are very rare and carry a strong derogatory meaning . *-š-#k* - is attached to words of foreign origin: *киношка (кино 'cinema')*. *-ëš-#k* - occurs in two words only: *бабёшка (баба woman'); рыбёшка (рыба 'fish')*.

The suffix *-ur-#k-*

It occurs in *- урк- а*. This is an intensely affectionate suffix. Vinogradov (1971:145) refers to it as dead. Examples are *дочурка (дочь 'daughter'); печурка (печь 'stove')*.

3.2.1.3 Tertiary suffixes.

The suffix *-uš-#k-#k-*

It occurs in *-ушечк- а* and *- юшечк—а*. They are a more intense form of *- ушк- а* and *- юшк- а*. They clearly express affection: *девчушечка (девочка); комнатушечка (комната)*. They are of low productivity.

The suffix *-iš-#k-#k -*

It occurs in *-ишечк- а, - ишечк- о.* Like the suffix above it has a reinforced expression of affection and is a further diminution of *-ишк- а, - ишк- о: домишечко (дом 'house'); парнишечка (парень 'guy').* It is also of low productivity.

The suffix *-in-#k-#k -*

It occurs in *- иночк- а.* It is a further diminution of *-инк- а* which usually marks nouns belonging to singularia tantum discussed in 5.2.3. This productive suffix expresses extreme diminutiveness with a hypocoristic nuance and with an added singulative (one of the set) meaning in some cases: *песчиночка ('sand particle') (песок 'sand'); тропиночка (тропа 'path').*

The suffix *-on-#k-#k-*

It occurs in *-оночек, - ёночек, - оночк- а, - ёночк- а* and is productive in modern Russian. It is a further diminution of *-онок, - ёнок, - онк- а, - ёнк- а.* It has a reinforced hypocoristic meaning: *внучоночек (внук 'grandson'); рубашоночка (рубашка 'shirt'); сестрёночка (сестра).*

The suffixes *-ur-#k-#k -* and *-ul-en-#k-*

They occur in *-урочк- а* and *-уленьк- а* respectively. They are non-productive with an intense affectionate nuance and are formed from

-урк- а and *-ул- я: дочурочка (дочь* 'daughter'*); бабуленька (бабушка).*

The suffix *-in-uš-#k-*

It occurs in *-инушк- а* : *долинушка (долина* 'valley'*).* It usually carries a hypocoristic nuance and is no longer productive.

3.2.1.4. Summary of substantive suffixes

The suffixes with predominantly hypocoristic meaning are as follows: *-ик-о, -ец-о, -аш-а, -ун-я, -ул-я, -уленьк-а, -ус-я, -уш-а/-ющ-а, -ушк-а/-юшк-а, -ушк-о/-юшк-о, -ушечк-а/-юшечк-а, -ыш, -ёныш, -урк-а, -урочк-а, -ышек, -ышк-о, -оньк-а/-еньк-а, -ишечк-о, -инк-а, -иночк-а, -оночек/-ёночек, -оночк-а/-ёночк-а, -ша, -ня, -онок/-ёнок.*

The suffixes with predominantly pejorative meaning are as follows: *-ц-а, -ашк-а, -ишек, -ишк-а, -ишк-о, -ёнк-а, -шк-а, -ёшк-а, -ёнк-а/-онк-а.*

The suffixes which include both hypocoristic and pejorative meanings are as follows: *-ок/-ёк, -ек, -к-а, -к-о, -ик, -ец, -очек/-ёчек, -очк-а/-ечк-а, -очк-о/-ечк-о, -ичек, -ичк-о, -чик.*

3.2.2. Adjectival suffixes

Besides nouns, adjectives can also have diminutive forms in Russian. They are mostly used in emotionally charged conversational language. Adjectival diminutives are formed with the aid of suffixes. Diminutive suffixes add various expressive-emotive meanings to the basic adjective form. Sometimes they indicate a lesser share of a certain trait as in *хитроватый (хитрый 'sly')* ; sometimes they express endearment, as in *беленький (белый 'white')* and sometimes disparagement, as in *дешёвенький (дешёвый 'cheap').*

-оньк-/- еньк-

The suffix *-оньк-/- еньк-* is the most widespread and productive adjectival diminutive suffix. Generally it has a meaning of subjective intensification of a certain quality: *тяжёленький (тяжёлый 'heavy'), далёконький (далёкий 'distant').* Most of the time the suffix *- оньк-/ - еньк -* carries "an affectionate attitude on the part of the speaker toward the noun modified by the adjective" (Townsend 1975:237) : *беленький (белый),* but sometimes depending on the context it has a negative emotional coloring: *поганенький (поганый 'nasty')* . According to Vinogradov (1971:240), when the forms with *–оньк-/- еньк-* modify a noun they agree with the form of the noun: *голубая лошадь/голубенькая лошадка 'blue horse'.* The expressive nuances of the suffix *- оньк-/ - еньк-* are extremely diverse. They can either soften a certain quality: *смазливенький (смазливый 'cute')* or increase a certain trait as in *паршивенький (паршивый 'rotten').* However, in the contemporary Russian this suffix has lost some of its diminutizing force in at least two words: *хорош* (short forms only) *good -looking/хорошенький (good-looking), малый (small)/маленький (small).* In some words the addition of the suffix completely changes the meaning of an adjectives as in one of the meanings of *милый (dear)/миленький (pretty).* In the last example the suffix *-оньк-/- еньк-* is not considered a real diminutive suffix since the words created by its addition carry a new, independent meaning which is contrary to Townsend's definition of diminutive suffixes given in 3.1.

охоньк-/- ёхоньк-

The suffix *- охоньк-/- ёхоньк-* has a highly intensifying meaning. It is still somewhat productive: *полнёхонький (полный 'full'), легохонький (лёгкий 'light').* This suffix has a somewhat archaic flavor.

-ошеньк-/- ёшеньк-

The suffix *- ошеньк-/- ёшеньк-* has a sharply marked hypocoristic meaning, sometimes with a nuance of compassion. It is on the verge of extinction and is considered archaic. The suffixes *- охоньк-/- ёхоньк-*, *- ошеньк-/- ёшеньк-* are considered to carry a mark of folk poetry. The short form adjective suffix for this form is *-ошенек-/-ёшенек-: чернёшенек (чёрный 'black').* All the aforementioned adjectives have short forms that follow the pattern of *-ошеньк-/- ёшенек-*.

- усеньк-/- юсеньк-

This suffix creates a reinforced expression of love and tenderness and is used only in isolated cases: *малюсенький (маленький); тонюсенький (тонкий 'thin')*

-*епусеньк-*

This suffix has a highly exressed hypocoristic meaning and applies to a very limited number of adjectives: *малепусенький (маленький).*

-*оват-/- еват-* , -*оватеньк-/- еватеньк-*

The suffix -*оват-/- еват-* shows an incompleteness, a low degree of a certain quality: *красноватый (красный).* This productive suffix contains a personal evaluation since *красноватый* is not *red* by itself but is felt to be *somewhat red* by an individual. The suffix - *оват-/- еват-* can be added to qualitative adjectives as in *горьковатый (горький* 'bitter'), *рыжеватый (рыжий* 'red'), *темноватый (тёмный* 'dark') or to nouns: *жуликоватый (жулик* 'swindler'), *угловатый (угол* 'corner'). It is very productive in Russian and has a minimal degree of expressiveness.

The compound suffix -*оватеньк-/- еватеньк-* adds a clearly expressive hypocoristic nuance to the adjectives with suffix - *оват-/- еват-* and has a maximum degree of expressiveness: compare *сухой/суховатый/суховатенький* 'dry'. Adjectives with - *оватеньк-/ - еватеньк-* are not typical of literary style and are usually used in conversational speech.

3.2.3. Adverbial suffixes

3.2.3.1. Suffixes that adverbs and adjectives share

Suffixes give a hypocoristic, endearing or other emotionally charged quality to adverbs that end in *- о* . These are usually used in conversational speech, and most of them are formed with the help of the same suffixes that form diminutive adjectives such as *-оньк-/- еньк-*, *- онечк-/-енечк-*, *- ошеньк -/- ёшеньк-* , *- охоньк-/- ёхоньк-* , and *-оват-/- еват-* , with no difference in derivation or meaning. Their only distinction is in the part of speech. Note: when an adverb is formed from the adjectival base with the help of the adjectival suffix *-оньк-/- еньк-*, a prefix *по* - can be added: *полегоньку* *'easy'*, *потихонечку* *'quietly'*. There are no forms without diminutive suffixes such as **потиху*, **помалу*.

Since suffixes shared by adjectives and adverbs have the same meaning it is unnecessary to discuss them further; only suffixes that are not used for adjectives will be described here.

3.2.3.2. Suffixes that adverbs and nouns share

If a diminutive suffix that is used to form an adverb is not an adjectival one, it is the one used to form diminutive nouns. There are no suffixes used only to form diminutive adverbs.

-к-/- очк -/- ечк-

These substantival primary and secondary suffixes form diminutives of adverbs from basic adverbs with an additional subjective coloring (sometimes intensification): *немножко, немножечко (немного 'a little').*

Diminutive adverbs can be derived with the help of the same suffixes from nouns. They have a diminutive-hypocoristic coloring: *вечерком (вечером 'in the evening'), рядышком (рядом 'near')* and can be formed with a prefix *в-*: *втихомолочку (втихомолку 'quietly').*

"As a rule, the expressive-emotive nuances of diminutive adverbs are supported by a reinforcement of the phrasal (emphatic) accent." (Bratus 1969: 49) For example: Она живёт совсем *близенько 'near'* or *Давненько 'for a long time'* мы с вами не встречались (familiar-condescending tone).

3.3. ADJECTIVES EXPRESSING DIMINUTION INTRINSICALLY

Besides diminutive suffixes, adjectives intrinsically expressing various degrees of diminution can be used to indicate reduced size and to express an emotional attitude. Unlike in English where there are many adjectives to express diminution, in Russian there is only a very limited number. There could be two reasons for this: firstly, because Russian has such an overwhelming number of diminutive suffixes, employing them seems to be such a more economical way of speaking (fewer words are needed). For example it is easier to say *деревце* instead of *маленькое дерево* *'tree'* or *черепашка* instead of *крошечная черепаха* *'turtle'*. Secondly, it is because there are many ways of adding suffixes directly to adjectives that otherwise do not carry diminutive meaning, hence, giving them a nuance of diminution. Example for this could be *синенький* for *синий* *'blue'* or *толстенький* for *толстый* *'fat'*.

The following is an exemplary list of Russian adjectives expressing diminution placed in the order from the biggest to the smallest. Note that some of them are formed from *малый* with diminutive suffixes.

малый

мелкий

маленький

миниатюрный

крошечный

малюсенький

крохотный

малепусенький

мацепусенький

крохотусенький

Similarly to English, Russian has a wide range of adjectives meaning "small" in a limited sense, such as *раздробленный, карманный, карликовый, малорослый, дешевый,* etc.

3.4. DIMINUTIVE VERBS

A question of whether or not there is such a thing as a verbal diminutive in Russian has been raised by Bratus (1969:52-55). In children's language diminutive verbs are used on very rare occasions. I can think of only one example: Пойдём *спатеньки 'sleep'*. Besides that there seem to exist "some verbal forms [that] have, in certain contexts the subjectively colored nuances of diminutiveness (a diminution of action), analogous to the nuances expressed by diminutive suffixes in substantival, adjectival and abverbial diminutives" (Bratus 1967:53). He states that at times the verbs seem to indicate an emotional undertone expressed by the author. In one of the examples given: "Двух передних зубов у неё не было, и говорила она *пришепётывая* . . ." (Bratus 1967:54) *пришепётывая 'lisping'* expresses more of a hypocoristic quality than size since the author is trying to arouse reader's sympathy. Very often such forms indicate an action that lasts for a limited time only: *похохатывать 'laugh a bit', пощипывать бородку 'pluck beard', прихрамывать потихоньку 'limp a bit', слегка попахивать 'smell a bit'*.

Another type of verb in this category of diminutives is the one that describes actions to a limited degree:

> There are verbs with the prefix *под* - which have the meaning 'performance of the action to a limited degree' such as *подмерзать, подмёрзнуть 'to freeze slightly'; подсыхать, подсохнуть 'to get a little bit drier'; подсушивать, подсушить 'to dry a little'; поджаривать, поджарить 'to brown';* etc. These too might be classified as 'diminutive verbs'. The process of formation of such verbs appears to be productive — *Она мне за этот вечер порядком поднадоела.* (V. Voinovich) *'She bored me pretty well stiff that evening.'* (Bratus 1969:55)

This seems to be true, for *подсушивать* does carry the meaning of *сушить 'to dry'* but to a lesser extent.

There are other prefixes that can add a diminutive huance to a verb such as *при-* as in *приподнимать (to raise a little)* or in *приоткрыть (to open a little way).*

3.5. SUMMARY OF RUSSIAN DIMINUTIVES

It can be seen that in Russian diminutives may denote only smallness or only convey affection or they can be simultaneously concrete and emotional. Each word can carry in turn each of these meanings, depending on the context, references, etc. Waddington (1965:18) is the only one among the reference sources used for this thesis who stresses the relationship between the type of diminutive and its expression of size or emotion. He states that simple diminutives tend to stress size, while complex diminutives also convey a sentiment. For example, in the series*борода/бородка/бородёнка* , *бородка* simply indicates a *beard of a small size*, but *бородёнка* definitely carries an emotional nuance - either pejorative or hypocoristic depending on the context. Waddington's

(1965) approach is somewhat different from the one taken by Popov (1967), who feels that complex diminutives intensify both the size and the emotion. According to her, a "cumulation of the diminutive meanings [results] in intensified diminution. By virtue of this, the diminution may always be reinforced by attaching an additional suffix, and at the same time the nuance of affection or derogation is also intensified. " (26). In general, it seems that complex diminutives indicate an intensification of size, of emotion, or of both simultaneously, for *мамуленька* is used only to intensify affection and has no relationship to size whatsoever, whereas *бородёнка* appears to be not only more intense in emotion than *бородка* but also smaller in size.

CHAPTER 4

REVIEW OF LITERATURE ON TRANSLATION OF DIMINUTIVES

4.1. INTRODUCTION

The available literature on translation of Russian diminutives into English is very limited. I was able to find material on this subject in three books only. However, there is an enormous body of reading on translation in general and the interested reader can find a good summary and references on Russian and Soviet theory of translation in Leighton (1989). The order of presenting the review of literature is as follows: at first, various approaches to translating diminutives in general are addressed and then suggestions on how to deal with diminutive forms of Russian terms of endearment and personal names are discussed.

4.2. TRANSLATION OF DIMINUTIVES

Katcer and Kunin (1964:116-120) present four suggestions on translation Russian diminutives into English and offer the following examples.

1. Use English diminutive suffixes (as described in the second chapter of this thesis):

щучка - pickerel '-erel'

кухонька - kitchenette '-ette'

ягнёночек - lambkin '-kin'

книжечка - booklet '-let'

птенчик - nestling '-ling'

бабуся - grannie '-ie'

сероватый - grayish '-ish"

2. Use adjectives:

комнатушка - a tiny little room

вдовушка - young widow

столик - dear little table

3. Use descriptive translation or paraphrase when no equivalent for a Russian diminutive can be found in English. (Note: some of these are singularia tantum nouns described in 5.2.3.):

слезинка - a drop of moisture

бумажки - bits of paper

стёклышки - bits of glass

4. Use a word which has an intrinsic diminutive meaning:

Мальчик с пальчик - Tom Thumb

мальчишки — urchins

All of these suggestions can be found in the four translations of Tolstoy's Детство.

Waddington (1965:17-22) also offers methods of translating Russian diminutives into English, most of which coincide with the ones offered by Katcer and Kunin. However, he also offers some other suggestions if none of these options work. According to him, it is often best to ignore the diminutive ending under certain circumstances as long as it does not carry an important emotional nuance. This applies to the three cases listed below. (All these examples are related to specific literary texts provided by Waddington, *q.v.*):

a. when the object is naturally small

"*Волосок* must be translated '*hair* ', as a hair on a wart is small!" (Waddington 1965:19) *Волосок* is found in the following context: "Зимою под снегом оголённые прутья лиственного леса тощи и жалки, как *волоски* на старческой бородавке." (Waddington 1965:182)

b. when the Russian diminutive is simply a variant of its non-diminutive counterpart with no difference in meaning.

"There seems to be no difference between *башня* and *башенка*, which are both used in the same sentence. A slight case could be made for *башенка* being a pejorative, but it is more probably simply a variant. Both words should therefore be translated '*turret* .'" (Waddinton 1965:19-20) The context for *башня* and *башенка* is as follows: "По сигналам от человека, находящегося в *башне*, экипáж корабля снизу поверывает куда надобно ст[в]ол и *башенку*." (Waddington 1965:101)

c. when there were many Russian diminutives found in the same passage.

If they are all supplied with a diminutive adjective, the style in English would become strained. "Occasionally, however, this practice [rendering an emotion by the use of the word 'little'] would strain English usage too far. . . " (Waddington 1965:21) and the words have to be left in "unmarked" English.

He recomends to translate *ручка* simply as *hand* in the following passage: "Смотри же, Маша, поцелуй у тётки *ручку* и скажи, что ты соскучилась, давно не видав её." (Waddington 1965:50)

Waddington gives a few suggestions on translating words with an emotional nuance. He suggests *"good old"*, *"little old"*, *"our"*, *"young"*, *"dear little"*, *"nice little"*, *"darling"* (Waddington 1965:19) as adjectives for affectionate diminutives and *"rotten,"* *"silly little"*, *"petty"* for pejorative ones.

When the diminutive sense of a word is very slight its translation is the most problematic. He suggests that it is important to avoid rendering the translated text too emotionally intense - for, if one were to translate all Russian hypocoristic diminutives into English, in many cases the text may simply sound ridiculous. Waddington (1965:21) provides the following examples of the cases when Russian diminutives are to be translated by "unmarked" English words:

солнышко - sun

полтинничек -fifty-copeck piece

двугривенничек - twenty-copeck piece

дитятко -child

When translating the diminutives of kinship terms Waddington suggests substituting similar English diminutives:

матушка - mummy

тетка - auntie

Waddington (1965:22) offers a few suggestions on translating Russian adjectives and adverbs expressing diminution which, incidentally, he considers rather rare. According to him, it is necessary to add an extra adjective in English in order to make the translation more emphatic:

бедненький - the poor ***old*** *chap*

тоненький - slender ***little***

жиденький - ***pitifully*** *sparse*

Adverbs, he says, are translated by adding an adverb *very* as in *чистенько - very neatly.*

4.3. TRANSLATION OF RUSSIAN TERMS OF ENDEARMENT AND PROPER NAMES

Pajmen (1964:377-395) writes about the problems she encountered when translating Turgenev's Fathers and Sons into English. She mentions some problems related to translating Russian diminutives, especially terms of endearment. She argues against the verbatim translation of Russian terms of endearment, which was an acceptable practice among the pioneer translators of Russian classics. She warns against creating a wrong impression, a misinterpreted atmosphere.

> Как трогательно, — мог бы тогда подумать иной английский помещик, — если бы мои фермеры—арендаторы тоже обращались ко мне как к *little father* (вместо *'батюшки'* — *'маленький отец '*) или няня к моей дочери — как *my little dove* (вместо *'голубушка'* - *'моя маленькая голубица '*); а жил бы я в России, я величал бы всех старушек *grandmother* или *little Auntie* и жену свою *my little soul* (вместо *'душенька'* - *'моя маленькая душа '*). Какой это, должно быть, задушевный и трогательно чувствительный народ. Недаром, видно, так много пишут сейчас о русской душе. (Pajmen, 1964:380)

Pajmen describes other ways of showing the warmth and tenderness of the speech patterns of Bazarov's mother, Арина Власьевна. Instead of using the cliche terms of endearment such as *"dear"* or *"darling"* she "warms up" her English character by putting the more common *"dearie"*, *"honey"*, *"love"* in her mouth.

Many problems are encountered when one attempts to translate Russian names. All three sources give a some advice in this area.

Katcer and Kunin (1964:119) suggest transliteration as a means of rendering the diminutive forms of Russian proper names into English. Although they warn their readers that this is not desirable because such words are not understood in English as diminutives, they fail to give any alternative methods :

Анечка - Anechka

Ванька - Vanka

Верочка - *Verochka*

Варька - *Varka*

Waddington (1965:22-23) goes further and gives some advice on the translation of Russian names into English. Diminutives of Russian first names express various shades of familiarity, endearment or contempt which are impossible to convey in English. He suggests that in most cases the Russian names should be left in their original form such as *Masha* for *Маша* and *Машенька*. In some cases an equivalent English pet name has to be found: *Greg* for *Гришка*. Finally, sometimes the adjective *little* can be added, but this should only done when it is appropriate and does not interfere with the consistency of the text.

Pajmen (1964:389) agrees with Waddington (1965) that a foreign reader is unable to feel the diverse nuances that various suffixes give to the names. How can they know that *Митя* is simply a short form for *Дмитрий*, *Митюха* adds a somewhat pejorative coloring, *Митюша* adds tenderness, *Митюшенька* is even more affectionate, while *Митюшонок* is such an familiar endearing term that it can be used only by a person who knows *Дмитрий* from childhood? Pajmen (1964) believes that it is important to keep diminutives (in transliteration) only in those cases where they are not used to show affection but are used as a matter of habit and to add on endearing English adjectives when the name serves to convey an emotion. For example for *Аркаша* we have *Arkady, dear boy* ; *Енюша* is translated as *Yevgeny, my little one*; while *Енюшенька* is *my little*

Yevgeny-love in her version of the Turgenev's classic. She also notes that when a person is addressed differently in the same narrative context, a reader should be supplied with a short explanation.

CHAPTER 5

ANALYSIS OF RUSSIAN DIMINUTIVES WITH REFERENCE TO THEIR TRANSLATION INTO ENGLISH

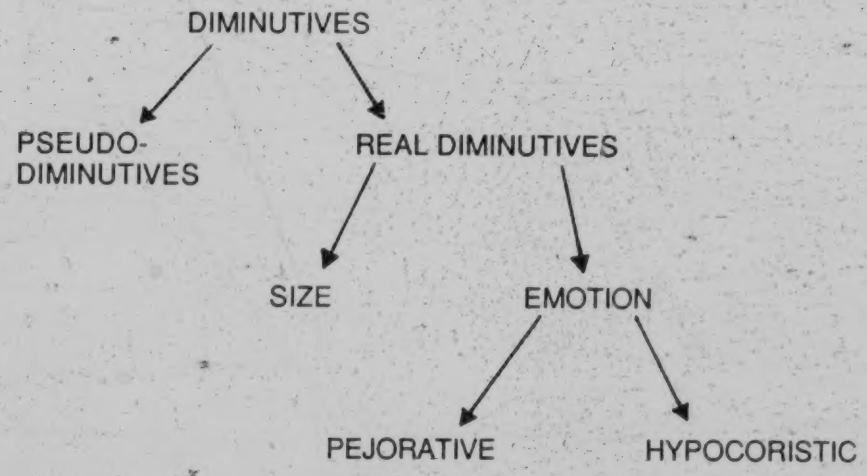
5.1. INTRODUCTION

As discussed previously, to be considered a true diminutive a noun has to be diminutive in form, that is, it has to have a diminutive suffix or suffixes (see Chapter Three) and satisfy one of two semantic criteria, i.e. it has to have a diminutive meaning (denoting something smaller than normal and/or it has to carry an emotional nuance (hypocoristic or pejorative).

The aim of this chapter is to draw up a preliminary classification of Russian diminutives based as far as possible on semantic criteria. This analysis is based on the four translations of Tolstoy's Детство mentioned in the introductory chapter.

. Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Russian diminutives are categorized according to the branches on the following diagram; the labels "Size" and "Emotion" refer to the primary meanings of the siffixes:


DIMINUTIVES
PSEUDO-DIMINUTIVES
REAL DIMINUTIVES
SIZE
EMOTION
PEJORATIVE
HYPOCORISTIC

5.2. PSEUDO-DIMINUTIVES

There are some nouns in Russian that seem to meet only the formal criteria - they are diminutive in form but not in meaning. These are not considered to be real diminutives and are not translated as such. Furthermore, they do not fit into Townsend's (1965) definition discussed in 3.1. These are referred to as pseudo-diminutives and are grouped in the following way:

5.2.1. Nouns with no non-diminutive counterpart

Nouns that belong to this group have no non-diminutive counterpart and carry no diminutive or hypocoristic meaning, e.g. *диктовка* is not a

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

small **диктова*, a word non-existent in Russian. However, it appears to contain the suffix *-#k-* which makes it resemble a diminutive. Some other examples of this type are:

подушка (6) - pillow

хлопушка (5) - flap

штукатурка (10) - plaster

5.2.2. Diminutives which have lost their force

Nouns under this subheading used to have a non-diminutive form in the past but this non-diminutive form is no longer used and "the derivative simply replaces an older form, with no change in meaning" (Townsend 1975:31), or acquires a different meaning. They are called "diminutives which lose their force" by Townsend (1975:199), who divides them into three types.

The first one includes nouns which simply absorb the meaning of the original. An example of this type of noun could be *лодка* formed from the Old Russian *лодья*, now no longer used. Usually there remains a rather close semantic connection between the original and the derivative. "For example, *чашка* *'cup'* was originally a diminutive of *чаша* *'goblet,'* but usage (and, perhaps, drinking customs) have altered this relationship, and the word today means simply *'cup,'* not *'little goblet.'* " (Townsend 1975:32)

The second type includes nouns which after being "emancipated" from their base stems have acquired a new specialized meaning. An example of this type of noun in Детство could be:

крыльцо (47) - porch - крыло (wing)

Other examples found in Townsend (1975:200) are:

булавка (pin) - булава (mace)

палатка (tent) - палата (chamber, ward)

мешок (bag) - мех (fur; water bag of skin)

The third type includes nouns that have assumed the meaning of words from which they were derived but those base words still survive and "and may become augmentative or be retained in certain usages." (Townsend 1975:199) We find an example of this type in Детство.

бутылка (79) - bottle -*бутыль* (very large) bottle

The next two examples are taken from Townsend (1975:199)

молоток (hammer) - *молот* (sledgehammer)

девушка (girl) - *дева* (maiden - poetic)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

5.2.3. Singularia tantum nouns

Nouns under this subheading seem to have a non-diminutive counterpart but convey the meaning of one unit in a collective. This collective is usually expressed by singularia tantum, a term used "to refer to those nouns in English and Russian which appear primarily in the singular form only." (Catherall 1980:1) The nouns in this group do not indicate something that is smaller than average. *Хворостинка*, for example, is not a small amount of *хворост* *'brushwood'* but a *twig* or *stick* ; likewise, *хворост* is not a big *хворостинка*.

хворостинка (29) [хворост - brushwood] - twig (34), -, twig (22), stick (39)

Here are some other examples from Детство:

железка (25) [железо - iron] - ring (31), --, --, iron (35)

*карамельки (42) [карамель - caramel] - caramels (52), sweetmeats (58), * little cakes (36), caramels (56)*

The best translation for the last example is *caramels*. *Sweetmeats* is appropriate, though it appears somewhat archaic; however, Popoff published his translation in 1890, at a time when this word may have been more commonly used. Hogarth's *little cakes* is simply a mistranslation.

Tolstoy -- Maude and Maude; Popoff, Hogarth, Anon.

5.2.4. Nouns with a non-diminutive counterpart of different meaning

Nouns here have no diminutive or hypocoristic coloration but appear to have a non-diminutive counterpart which, however, has no semantic relationship to the noun and is related to it only in form:

*родинка (11) [Родина - motherland] - mole (13), * little mole (9), * small mole (6), mole (17)*

In this case, *little mole* and *small mole* are incorrect since *родинка* carries no diminutive coloring whatsoever and does not mean *small Родина*. If the author wanted to indicate that the mole was of a small size he would have said "*маленькая родинка* "

бабочка (29) [баба - (peasant) woman] - butterfly (35), butterfly (36), butterfly (22), butterfly (39)

5.2.5. Nouns with a non-diminutive counterpart of identical meaning

Nouns in this sections are not considered diminutives because they mean exactly the same thing as their non-diminutive counterpart. In the example below *рубашка* does not mean a *маленькая рубаха*.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

рубашка (45) [рубаха -shirt] - shirtsleeves (53), smock-frock (59), simple shirt (36), shirt (57)

The pseudo-diminutives listed in the sections above are not considered true diminutives and are not discussed any further in the present work.

5.3. REAL DIMINUTIVES

Diminutives discussed in this section are those primarily indicating small size and those primarily carrying an emotional nuance. Note that it is difficult to bifurcate words into one or the other of these semantic categories, since they often carry a nuance of more than one meaning. Thus, in section 5.3.1. which deals with diminutives of size, some examples might also carry a slight emotive coloring. The reverse is true for section 5.3.2. Furthermore, this section will include a discussion of diminutives indicating parts of the body which fall into one or both of the aforementioned categories but which form such a coherent and unified group that they will all be described separately.

5.3.1. Diminutives primarily indicating small size

Diminutives that convey in some way the small size of an object fall into the four categories described below.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

5.3.1.1. Contextual diminutives

There is a certain group of nouns in Russian that are diminutive in their form and carry a diminutive meaning when used literally but have acquired their own non-diminutive meaning as well. With reference to such nouns Vinogradov (1960) writes:

> Некоторые слова этого типа совершенно утратили значение уменьшительности, а во многих случаях и смысловую относительность с производящими основами; напр.: *вилка (вилы), иголка (игла), крышка (крыша), сетка (сеть)*; у некоторых же значение уменьшительности — ласкательности только при употреблении этих слов в прямом значении, напр.: *головка, ручка, ножка* (человека, ребёнка); если же эти слова употребляются в новом значении, оттенок уменьшительности исчезает, напр.: *ручка двери, ножка стола, головка лука.* (266)

These nouns are not translated as diminutives unless they are used in their primary meaning. In their secondary meaning, however, they come under the heading of Pseudo-diminutives in section 5.2.2.

Many examples of this type of noun can be found in Детство:

кисточка (5) [кисть - paintbrush] - tassel (7), tassel (2), tassel (1), tassel (11)

This word is found in the following passage: "Он же, в пёстром ваточном халате, подпоясанном поясом из той же материи,

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

в красной вязаной ермолке с *кисточкой* и в мягких козловых сапогах, продолжал ходить около стен, прицеливаться и хлопать". (Tolstoy 1946:5) *Кисть* cannot be substituted here for *кисточка* ; therefore, translating *кисточка* as a diminutive of *кисть* would be an error.

*дядька (6) [дядя - uncle] - attendant (9), diadka (3), * uncle (2), dyadka (13)*

In this example *дядька* is not a pejorative diminutive form of *дядя* but a well accepted term for a boy's servant in a nobleman's household, normally a re-enlisted soldier. All translations except for *uncle* are correct; the text should however, contain an explanation for the term *diadka/dyadka*, which is provided in both the second and the fourth translations. *Uncle*, I find, is a mistranslation. Even though a translator's note is provided, it is incorrect, stating that "this term is often applied by children to old servants in Russia" (Hogarth 1945:2).

ножка (9) [нога - foot or leg] - stand (10), stand (5), stand (3), stand (14)

*пятки (6) [пята - abutment, heel (arch.)] - heels (12), heels (8), * toes (2) heels (12)*

Here *toes* is a mistranslation.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Vinogradov (1960) goes on to say that there is also no diminution in the nouns formed from bases ending in *-ух- а* :

> Также не ощущается уменьшительность в словах, образованных от существительных на *-ух- а* и обозначающих предметы, напр.: *волнушка (волнуха), восьмушка (восьмуха), горбушка (горбуха), теплушка (теплуха).* (266)

An example for this in Детство , but applied to a human being, is

старушка (45) [старуха - old woman] old woman (52), old woman (58), old woman (36), old woman (57)

Note that in the last example *старушка* was translated correctly as an *old woman* and not a *little old woman.*

5.3.1.2. Size is subordinate to other semantic features

This group comprises nouns that are not necessarily smaller than their non-diminutive counterpart but are distinguished from it in some significant way besides size. They are not translated into English as diminutives since they do not indicate objects that are smaller than normal. A test may be devised to check if a noun belongs to this category of diminutives:

A = diminutive form

B = non-diminutive form

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

A ≠ small B

Example: *картинка* ≠ *маленькая картина*

picture ≠ *small painting*

Painting is a work of art that is usually painted with paints and has a frame; whereas a *picture* is usually drawn on paper or printed in a book or a magazine; it has no frame and seems to have less value as a piece of art.

картинка (9) [картина - painting] - --, picture (5), picture (3), --

пирожок (22) [пирог - pie] - pie (27), patty (27), cake (16), patty (31)

Maude and Maude's translation (*pie*) here is incorrect since *пирожок* is not just a *pie* but usually a pastry of a particular shape.

*высокое креслице (48) [кресло - chair] high-chair (58), high-chair (65), * high arm-chair (40), high-chair (62)*

High arm-chair is a mistranslation because an accepted term for a child's seat at the dinner table is a *high-chair* and not a *high arm-chair.*

5.3.1.3. Nouns predictable for size

Some nouns which in Russian denote objects that are naturally small are not usually translated as diminutives into English. They are, however,

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

diminutive in form in Russian. Since the size of these objects is predictable, a diminutive here is not considered necessary in English:

крылышки (бабочки) (29) [крылья - wings] - wings (35), little wings (36), wings (22), wings (39)

Since butterfly's wings are always small, *wings* would be the best translation. *Little wings* is not an error here because *little* adds more of a hypocoristic rather than diminutive coloring to it. By adding *little* Hogarth gives his translation a more affectionate mood. *Small wings* would have been a mistake since it would have indicated wings smaller than a butterfly would normally have.

полуфрачек (92) - jacket (113), coat (131), coat (82), half-coat

курточка (29) [куртка - jacket] - jacket (35), jacket (36), jacket (22), jacket (39)

брючки (52) [брюки - trousers] - trousers (64), trousers (72), trousers (45), trousers (68)

In the cases above полуфрачек, курточка and брючки belong to a little boy; therefore, they would naturally be small and would not be translated into English as diminutives.

башмаки с бантиками (6) [бант - bow] shoes with bows (9), shoes with little bows (4), be-ribanded shoes (3), shoes with ribbons (13)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

крестики (на доске) (10) [крест - cross] - crosses (11), small crosses (7), crosses (4), crosses (16)

In the two examples above the words *little* and *small* in the second translation are unnecessary because shoes would naturally have *small bows* and *small crosses* are naturally seen on blackboards; if the author had wanted to stress that the *bows* and *crosses* were bigger or smaller than they normally appear in the given context, he would have definitely indicated it.

кружки (на доске) (10) [круг - circle] - circles (11), noughts (7), circles (4), circles (16)

All the translations of *кружки* are correct here. See the preceding explanation about *crosses*.

зайчик (49) - hare (60), china rabbit (68), hare (42), hare (64)

собачка (49) - dog (60), dog (68), china dog (42), china dog (64)

For the last two examples the context is as follows: "Потом любимую фарфоровую игрушку — *зайчика* или *собачку* — уткнёшь в угол пуховой подушки и любуешься, как хорошо, тепло и уютно ей там лежать." (Tolstoy 1946:49).

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

The hare and a dog are of no particularly small size here. They just happen to be toys; therefore, making them diminutive in the translation does not seem to be necessary.

5.3.1.4. Nouns indicating objects of smaller than normal size

There appears to be no translational problem with this type which comprises nouns that clearly indicate objects of smaller than usual size. This is true especially in cases when one would anticipate something to be of a regular size but it is actually smaller than expected. They are usually translated as diminutives in English.

This is the case with the description of the narrator's father:

> Большой, статный рост, странная, *маленькими шажками* походка, привычка подергивать плечом, маленькие, всегда улыбающиеся глазки, большой орлиный нос, неправильные губы, которые как-то неловко, но приятно складывались. . . (Tolstoy 1946:35)

The man's strange walk is stressed in the original for one would not expect a big man to walk in small steps. Thus, this feature has to be specifically expressed in the translation:

маленькие шажки (35) - short steps (40), strange gait (42), quick mincing gait (26), strange mincing gait (44)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

The father's distinctive walk is rendered well by all translators except for the second one where only its strangeness is shown and not its diminutive quality.

5.2.1.5. Nouns whose predictability of size is uncertain

In other cases where an object is definitely smaller than normal but there is no expectation of a bigger size, the distinction between the diminutives indicating smaller than normal size (5.3.1.4.) and diminutives predictable in size (5.3.1.3.) is often not clear. This is where a variety in translations as to the usage of diminutives in English is most likely to occur.

башмачок (5) [башмак - boot or shoe] - small slipper (7), little shoe (2), little shoe (1), slipper (12)

Башмачок appears in the following context: ". . . он подошёл к своей кровати, взглянул на часы, которые висели над нею в шитом бисерном *башмачке* . . . " (Tolstoy 1946:5) *Башмак* would be somewhat strange here because it would indicate a normal sized shoe hanging on a wall.

лоточек (9) [лоток - (street vendor's) tray] - tray (10), little tray (6), --, dish (15)

The best translations here seem to be *little tray* or *dish* because both of them indicate smallness of the object as compared to its non-diminutive counterpart.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

образочки (21) [образ - image] - small icons (25), little holy images (24), little images (15), little images (29)

Образочки is found in the passage about Grisha, the holy fool: ". . . он с пятнадцатого года стал известен как юродивый, который зиму и лето ходит босиком, посещает монастыри, дарит *образочки* тем, кого полюбит . . . " (Tolstoy 1946:21) *Образочки* refer to the icons of pocket-size. *Образы* would not work here since they are regular-sized icons and Grisha would probably not carry them around to give to people he liked.

*столик (87) [стол - table] - little table (107), table (6), * letter (77) little table (110)*

The *letter* is a mistranslation.

*собачонка моська (99) [собака - dog] - little pug-dog (122), little pug-dog (143), * old dog Moska (89), little dog (125)*

The small size of the dog is shown here by a complex diminutive of *собачка* plus the apposition of the noun *моська* which means a breed of a small size. *Old dog Moska* is a misinterpretation; not only is *моська* not a name of the dog but a breed, there is no mention of the dog's age.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

5.3.2. Diminutives primarily indicating emotion

Waddington's (1965:18) point of view on the relationship between the type of diminutive and their expression of size of emotion was first mentioned in section 3.5. According to him, simple diminutives tend to stress size, while complex diminutives also convey emotion. Examples of this can be found in Детство. *Детки* - simple diminutive from *дети* is translated in all four texts as *children.* On the other hand, *деточки* (Tolstoy 1946:51), a complex diminutive, is translated as *children* by Maude and Maude (1969:110), *beloved children* by Popoff (1890:127), *little ones* by Hogarth (1945:79) and *little ones* by Anon. (1954:113). There is a clear indication here that an attempt has been made to show more emotion. Another example can be:

денежки (17) - money (18), money (15), money (9), money (22)

деньжонки (16) - little money (18), small sum of money (15), money (9), little money (22)

In the latter there is also an apparent attempt to show more expressiveness.

Katcer and Kunin (1964) state that nouns carrying an emotional quality present more problems for a translator than nouns indicating size: "Значительную трудность представляют существительные и прилагательные, обладающие эмоциональной

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

выразительностью." (115-116) Indeed, the emotionally colored nouns are the ones that create difficulties for the translators because they do not indicate small size, they can, therefore, be translated either as diminutives or left in their "unmarked" English form, depending on the context. Pejorative diminutives, diminutives conveying affection, children' language and forms indicating emotional mood also belong to this group.

5.3.2.1. Primarily pejorative nouns

As mentioned earlier in Chapter Three, diminutive suffixes can indicate not only hypocoristic but also a pejorative nuance. How are the diminutives with negative coloration translated into English?

As usual there is no uniformity in the translations. In general though, as with diminutives that only carry an affectionate coloration, the pejorative nuance is completely ignored by translators and "unmarked" English is used, as in:

птичья рожица (65) - bird-like face (81), bird's face (92), bird like face (57), bird-like face (84)

ротик (54) - small mouth (68), lips (77), --, lips (71)

*девка (40) - girl (49), girl (53), girl (33), * little girl (53)*

In the last example *little girl* is a mistake. *Little* gives the word a positive instead of somewhat negative coloring.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

As compared to Russian, the English translations seem to lack effective means for expressing a pejorative nuance. In Russian, there is usually no substantial negative meaning added by the suffix but rather a light negative nuance that is usually lost in translation. For example, we cannot use any negative adjective to describe *птичья рожица* found in the following passage:

> Иленька Грап был мальчик лет тринадцати, худой, высокий, бледный, с *птичьей рожицей* и добродушно–покорным выражением. Он был одет очень бедно одет, но зато всегда напомажен так обильно, что мы уверяли, будто у Грапа, в солнечный день, помада тает на голове и течет под курточку. (Tolstoy 1946:65)

The picture created is not entirely negative but somewhat unattractive; it is evident that the boy is not well-liked. The unpleasant feeling comes from the word *рожа* whose negative meaning is somewhat softened by the addition of the suffix. The unatractive nuance is so light and indirect that it is sensed rather than understood and often becomes easily lost in translation. Here the meaning is expressed through emotion and not through words. Perhaps it is possible to convey this emotion by providing a series of descriptive adjectives, but the explanation can become so convoluted that the artistic value of the text might be lost. When these extensive explanations are not supplied, however, the reader misses some hidden nuances of the story. The high expressiveness and effectiveness of the Russian language compared to English has been mentioned by

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Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Jarintzov (1916:212-213) who comments on the advantages of using suffixes instead of descriptive diminutives:

> I would not like my reader to run away with the idea that I am unaware of all the scientific arguments which philologists can hurl at me . . . The main argument will be, that all this flexibility of words which we enjoy so much is merely an evidence of the primitive stage in the development of our language; that other languages had once upon a time all these eloquent terminations and twists to the words - but have dropped them as an unnecessary ballast. Then they will say that is is easier to learn the English, freed from that ballast, than any other language; and that this is, after all, the all-important advantage - making the English speech attractive to a number of nations on this globe.
>
> Well, I quite agree that the purely grammatical terminations can be called a ballast . . . But when my English critics tell me that a selection of precise adjective epithets works just as well as a special twist given to the noun itself in order to illustrate the speaker's attitude, I find it a little inconsequent: it is not in accord with the general English power through brevity . . . stringing a row of adjectives, as in '*dirty, nasty, objectionable, wretched, little old man,*' instead of our simple way of merely adding two certain syllables to the noun meaning *old man*, does not look like making time to me!

In this respect Russian seems more succinct than English for in many cases it requires only one word to convey a certain meaning; whereas English requires many more.

5.3.2.2. Primarily hypocoristic nouns

5.3.2.2.1. Nouns indicating affection with no change in size

In some cases when a noun indicates only affection with no relation to size, the translators unanimously leave it in the non-diminutive form in English:

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

фигурка (46) - figure (55), figure (62), figure (38), form (59)

This noun appears in the following passage from Детство: "Как теперь вижу я плешивую голову, морщинистое неподвижное лицо Фоки и сгорбленную *фигурку* в чепце, из–под которого виднеются седые волосы." (Tolstoy 1946:46) Here the diminitive is used only to show affection and no indication of size is given.

The same seems to hold true for another passage in the same chapter: "Ветер поднимал *голубенькую косыночку*, которою была повязана её голова; опустив голову и закрыв лицо руками, она медленно всходила на крыльцо." (Tolstoy 1946:47) The diminutive form is here not to describe the size but to show the author's empathetic attitude towards the old woman. Therefore, translations should either have a non-diminutive affectionate term in the corresponding passage or they can add the adjective *little* to show affection.

голубенькая косыночка (47) - small blue kerchief (57), blue neckerchief (63), blue handkerchief (39), blue kerchief (61)

Small in the first translation seems to be incorrect. This is a case where non-diminutive affectionate variants mentioned by Waddington (1965:19) such as *"darling"* , *"sweet little"*, or *"dear little"* could perhaps be used.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

сестрица (11) - sister (13), sister (9), sister (6), sister (17)

Сестрица is an entirely hypocoristic term with no diminutive meaning ; therefore, none of the translators translates it by a diminutive in English as they would *сестрёнка* which carries a diminutive and hypocoristic meaning simultaneously.

5.3.2.2.2. Hypocoristic diminutives as indicators of a certain style

In some cases in Russian, diminutives are used not to indicate size but to create a mood. Here they seem to make the descriptions more personalized, less dry and scientific. Very often the use of diminutives adds more life and color to the author's language

> without actually changing the basic meaning of sentences. English is a pale language when compared to the richness and color of Russian, mainly because it lacks the various shades of meaning which diminutives add to a language and therefore, different words must be selected to convey the same meaning. (Brown 1988:3).

This seems to be true, for when one compares Russian and English texts English seems somewhat less expressive. The practice of using diminutives to heighten the mood is non-existent in English; therefore, "unmarked" English is used in these instances which unfortunately makes the English translation somewhat bland when compared to the Russian original.

гвоздик (6) - nail (7), nail (2), nail (1), nail (12)

Гвоздик, for example is found in the passage:

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

> В то время, как я таким образом мысленно выражал свою досаду на Карла Ивановича, он подошёл к своей кровати, взглянул на часы, которые висели над нею в шитом бисерном башмачке, повесил хлопушку на *гвоздик* и, как заметно было, в самом приятном расположении духа, повернулся к нам. (Tolstoy 1946:6)

Karl Ivanovich is in a wonderful mood; therefore, it could be speculated that he would see everything in brighter colours including a nail on the wall.

окошко (9) - window (9), window (4), window (3), window (14)

коробочка (30) - box (36), box (38), basket (23), basket (40)

Коробочка is found in the description of a picnic; and to add liveliness to it we have the noun in the diminutive: "Буфетчик Гаврило, примяв около себя зелёную сочную траву, перетирал тарелки и доставал из *коробочки* завёрнутые в листья сливы и персики." (Tolstoy 1946:30). *Коробочка* is probably not very small; neither is there a hint of affection but the diminutive form is here to emphasize the mood.

пуговки (52) - buttons (64), buttons (72), buttons (45), buttons (67)

кусочки (15) - lumps (15), pieces (12), lumps (17), pieces (19)

узелки и коробочки (26) - bundles and boxes (33), bundles and boxes (34), boxes and bundles (21), hampers and baskets (37)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

In some of these cases a diminutive form in English would sound rather odd. For example, *small grass* or *little sun* would be most inappropriate in the following:

травка (29) - flower (35), grass (36), flower (22), weed (39)

солнышко (6) - sun (9), sun (4), sun (3), sun (13)

In the following two examples the boy's happy and peaceful world is beautifully created by the use of the diminutives. So much warmth is expressed in Russian that even in English where diminutive forms are not usually used to indicate affection, translators use diminutives to convey it. These words are found in the passage where the narrator describes his preparation for sleep:

> После этого, как, бывало, придёшь наверх и станешь перед иконами, в своём ваточном *халатце*, какое чудесное чувство испытываешь, говоря: спаси, господи, папеньку и маменьку. . . После молитвы завернёшься, бывало, в *одеяльце*; но душе легко, светло и отрадно. . . (Tolstoy 1946:49).

халатец (49) - little dressing-gown (60), little dressing-gown (67), --, little dressing-gown (64)

*одеяльце (49) - quilt (60), little blanket (67), * bedclothes (42), little blanket (64)*

In this example *bedclothes* is a mistranslation.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

In Детство it seems that when women are described, (and that includes women's clothing), they are treated more affectionately than men. Therefore, more diminutives are employed, even when they are not used to show small size although that might also be the case. However, in English the situation is different: there is no tradition of having extra diminutives to describe feminine objects; therefore, when translating Russian diminutives used for women's clothing and anything else pertaining to women in many cases "unmarked" English is used.

воротничок (11) - collar (13, collar (9), collar (6), collar (17)

зонтики (24) - parasols (30), umbrellas (31), parasols (19), parasols (34)

косыночка (32) - fichu (38), kerchief (41), fichu (25), kerchief (43)

шляпка (54) - bonnet (68), bonnet (77), bonnet (48), bonnet (71)

чепчик (91) - cap (111), cap (111), cap (80), cap (114)

5.3.2.2.3. Hypocoristic diminutives of children's language

In Russian children's speech usually contains more diminutive forms than adults' speech; therefore, the presence of diminutives is simply an indication of that particular style. One of the reasons why this text was chosen for the analysis is because it is narrated by a little boy. There is a possibility, of course, that in many cases the diminutives are there only for

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

that reason, even though it can be speculated that in some cases they would still be there even if the story were told by an adult. In a few cases, however, it seems that the diminutive form is employed precisely because it is children talking to one another or a child thinking to himself. This is the sort of word which is discussed here.

In English too when talking to or about children a greater number of diminutives is used, but this is usually true only when very young children are discussed. In English when the narrator is a ten year old one would not find an increased number of diminutives; thus, words pertaining to children of this age are not usually diminutive in English.

One has to note that in Russian, even though diminutives indicating children's language usually signify things of a reduced size, the size is not crucial here. More importantly, these diminutives are indicative of children's speech style. This is the case with the two examples given below. For all of them the translation of Russian diminutives is in "unmarked" English.

лошадка (24) horse (30), horse (31), steed(19), horse (34)

беседочка (30) - arbour (36), arbour (38), summer-house (24), arbour (41)

The second word is found in the passage where Volodya suggests a new game: "Ежели неприменно хотите, так давайте лучше *беседочку* строить" (Tolstoy 1946:30). Surely a grown up would have said*беседка* instead of *беседочка* here.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

5.3.3. Diminutives that do not differ significantly from their non-diminutive forms in size or in emotion conveyed

In some cases a translator has a choice of either translating a certain term as a diminutive or leaving it in "unmarked" English, since there is no significant difference in Russian between the diminutive and non-diminutive forms. This seems to hold true for the following cases:

кучки (15) - piles (15), heaps (12), little piles (8), bundles (20)

Кучки is found in the following passage: "Он стоял подле письменного стола и, указывая на какие—то конверты, бумаги и *кучки* денег, горячился . . . " (Tolstoy 1946:15) *Кучки* is used probably because the word *кучи* seems to be intrinsically large; *кучки,* on the other hand, appears to indicate piles that are not big but not necessarily small. Thus, the suffix here does not add any significant diminutive or emotional nuance, which makes a wide variety of translations acceptable.

полянка (26) - glade (33), meadow (34), little clearing (21), little meadow (37)

листочек(31) - leaf (38), leaf (40), leaf (25), leaf (42)

листок (31) - leaf (38), leaf (40), leaf (25), leaf (42)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

The latter two are found close together in the text and they denote the same object: ". . . Любочка сорвала на одном *листке* огромной величины червяка, с ужасом бросила его на землю, . . . Я смотрел через плечо Катеньки, которая старалась поднять червяка на *листочке*, подставляя ему его на дороге." (Tolstoy 1946:31)

кнутик (45) - little whip (54), whip (59), whip (37), knout (58)

5.3.4. Special case: body parts

Parts of body seem to comprise such a unified group that they are discussed in a separate section in this thesis, even though some of them indicate only diminution while others convey only emotion, and still others, indicate both simultaneously. As we have seen in many cases when emotion is expressed in Russian by the use of diminutives, "unmarked" English is usually used in translation. Sometimes, however, even in English diminutive forms are used to show affection or tenderness. Here, if any epithet is going to be used at all, it has to be *little*, the one that most often indicates affection and never *small*, which always refers to size (see Chapter Two). According to the data collected, the most likely time when diminutives are used in English to show affection is in passages which mention body parts. It seems that in English emotion is more often shown towards persons than towards objects.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Special attention is paid to the parts of the body because a proportionately greater number of diminutives of this type are encountered in Детство. Most of them are found in passages where females (women and especially little girls) are described. That should not be surprising since, as has been noted previously, more diminutives are usually used when writing about females.

According to the data collected, diminutives that are formed only by suffixes and not by affixing an adjective signifying "small" are usually not translated as diminutives in English. On the other hand, the diminutives formed by affixing a diminutive adjective are always translated as diminutives.

5.3.4.1. Diminutives formed with suffixes

губки (68) - lips (85), lips (97), lips (60), lips (88)

бородка (20) - beard (24), beard (23), beard(14), beard (28)

шейка (32) - neck (38), neck (41), --, neck (43)

пальчики (49) - fingers (59), fingers (66), fingers (41), slender fingers (63)

For the four words listed above, the Russian terms are in the great majority of cases translated into English by using "unmarked" English words. Explanations can be found for some of them.* When the size is not

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Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

indicated, the terms are used simply to indicate emotion and, as we have seen before, such diminutives are usually not specially marked in English.

Neck , for example cannot be *small.* If its size were to be reduced, It would be either *short* or *thin.* Let us look at the context. A group of young children is sitting on the grass examining a worm. The narrator, however, is more interested in the daughter of his sister's governess, Katen'ka. "Я смотрел уже не на червяка, смотрел—смотрел и изо всех сил поцеловал плечо Катеньки. Она не обернулась, но я заметил, что *шейка* её и уши покраснели." (Tolstoy 1946:32) It seems likely that affection alone is shown in the passage and not the small size of the neck.

Another example where a diminutive is used in Russian only to indicate affection and not small size, and is translated by an "unmarked" English word, is in the passage where the narrator recalls his idyllic childhood, his "счастливая, счастливая, невозвратимая пора детства." (Tolstoy 1946:48) He talks about his mother waking him up from the arm-chair where he fell asleep to put him to bed: "Она другой рукой берёт меня за шею, и *пальчики* её быстро шевелятся и щекотят меня." (Tolstoy 1946:49) For a ten year old boy his mother's fingers, no matter how small they might be considered by grown-up standards, are not going to seem small. However, this whole passage is permeated with love and tenderness for his mother. They are all alone and "она не боится излить на меня всю свою нежность и любовь." (Tolstoy 1946:49) The boy feels this and, overcome by her smell and the sound of her voice, says: "Всё это заставляет меня вскочить, обвить руками её шею, прижать голову к её груди и, задыхаясь, сказать: - Ах, милая, милая мамаша, как я тебя люблю." (Tolstoy 1946:49) In the English translations, however, this affectionate use of *пальчики* for *fingers* is not conveyed. All translators translate *пальчики* simply as *fingers* with the exception of Anon., who makes an unsuccessful attempt to convey the mood of the original by translating *пальчики* as *slender fingers* (Anon. 1954:63). This attempt does not seem adequate, though, because the term*slender fingers* is not comparable to *пальчики* as an indicator of affectionate feelings.

There are some body parts, however, which translators tend to leave in "unmarked" English even though they might genuinely indicate small size and not show affection. *Shoulder* is one of them. *Плечико* is mentioned in the text at least three times and is only translated once as *little shoulder* by Anon. (1954:43). All the other times it is translated simply as *shoulder*.

Some nouns are never translated by diminutives in English no matter what context they are found in.

Lips is one example of this phenomena. In the English language *lips* , it seems, rarely, if ever, are referred to as small. A *mouth* can be small (*ротик* (Tolstoy 1946:54) - *small mouth* (Maude and Maude 1969:68)) but *lips* can only be thin. Thin lips, however, are not a sign of beauty by Western standards, nor is this an affectionate term. Therefore, translators

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

usually translate *губки* simply as *lips* , even when small size is stressed by the Russian diminutive. This is the case where, as a rule, Russian diminutives are translated into English by using English diminutives. When Sonechka is described, the size of her mouth is particularly stressed by the author: "Поразительной чертой в её лице была необыкновенная величина выпуклых полузакрытых глаз, которые составляли странный, но приятный контраст с крошечным ротиком. *Губки* были сложены, . . . " (Tolstoy 1946:68) Whenever *губки* are mentioned in Tolstoy's text - and that happens no less than three times - the word is invariably translated as *lips* irrespective of the context they are in. There are probably other parts of body that are never translated into English as diminutives but they are not mentioned in Детство.

Overall, it can be noted that if a Russian diminutive is expressed only via a diminutive suffix, the English translators are less likely to use a diminutive form in their translation of it. This can be seen in the following examples:

головка (67) - little head (85), head (97), head (60), head (88)

личико (68) - face (86), pretty face(98), lovely face (64), little face (89)

носик (62) - little nose (77), nose (87), nose (54), little nose (80)

кудряшки (73) - ringlets (90), curly hair (103), curls (64), curls (94)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

In the examples above some translators use diminutive English terms in their translations and some do not. It all depends on the perception of the mood of the original text by the individuals. No concrete rules seem to exist for these cases.

5.3.4.2. Diminutives formed by the addition of an adjective expressing diminution

Another way to indicate diminutiveness in Russian is to affix an adjective meaning "small" to a noun which may or may not have a diminutive suffix. An addition of the adjective indicates for the translator that a word definitely has a diminutive meaning, and it may also have an emotional nuance (hypocoristic or pejorative). When there is a diminutive adjective attached to a noun in Russian the translators almost always employ diminutive adjectives in English, which seems quite appropriate. It appears that the diminutiveness is felt to be so intense that it can no longer be ignored. On the other hand, there could be another explanation for the usage of diminutive adjectives in English; - namely, that they are used because there is a diminutive adjective in Russian and the translators simply translate the text word for word. Both explanations are equally plausible.

The choice of the diminutive adjective seems to follow a pattern.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Ножки, for example are not referred to as *small.* They are usually *little* or *tiny* - the adjectives that commonly indicate a certain degree of affection:

маленькие ножки (67) - little feet (84), little feet (96), little feet (60), little feet (88)

крошечные ножки (74) - tiny feet (74), little feet (104), little feet (65), tiny feet (94)

Глазки or *глаза*, on the othr hand, are always referred to as *small* and not *little* :

маленькие глазки (35) - small eyes (40), small eyes (42), small eyes (26), small eyes (44)

маленькие глаза (59) - small eyes (72), small eyes (81), small eyes (50), small eyes (75)

This can be explained by the fact that by Western standards small feet, especially for women, are a sign of beauty; whereas, small eyes are not. In addition, it could be that in this particular case the *ножки* mentioned above belong to a female, whereas *глазки /глаза* are of a male; and as discussed previously, diminutives are used less frequently for objects relating to males. Here the narrator is speaking about himself: ". . . я воображал, что нет счастия на земле для человека с

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

таким широким носом, толстыми губами и *маленькими* серыми *глазами* ." (Tolstoy 1946:59)

As can be expected, body parts of an infant are always translated by a hypocoristic adjective:

ручонки (94) - little hands (114), little arms (134), -, tiny hands (118)

In between these two extremes there are some cases where some translators use *small* while others use *little*. Let us look at the example of *крошечные руки* and *маленькая ручка* :

крошечные руки (54) - tiny hands (68), small hands (77), small hands (48), tiny hands (71-72)

маленькая ручка (58) - little hand (71), small hand (80), small hand (50), little hand (74)

The aforementioned *руки/ручки* belong to the Princess Kornakova, who is described by Tolstoy as: "женщина сорока пяти, маленькая, тщедушная, сухая и желчная, с серо-зелёными, неприятными глазками, выражение которых явно противоречило неестественно-умильно сложенному ротику." (Tolstoy 1946:54) This is clearly not a flattering description. Her small hands are mentioned twice: the first time, the description is rather positive: "Несмотря на это, благодаря её непринуждённым движениям, *крошечным рукам* и особенной сухости во всех

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

чертах, общий вид её имел что—то благородное и энергическое" (Tolstoy 1946:54); the second time it is clearly negative: ". . . я, целуя *маленькую*, сухую *ручку* княгини, с чрезвычайной ясностью воображал в этой руке розгу, под розгой — скамейку, и т. д., и т. д."(Tolstoy 1946:58).

While Maude and Maude and Anon. translate *крошечная* and *маленькая* as *tiny* and *little* respectively, adding to them a nuance of endearment, Popoff and Hogarth have *small*, a purely diminutive term, for both. The latter two might have been influenced by the negative light in which the Princess is presented.

The phrase *маленькие ноги* (6) present a separate interesting case. The phrase appears in the following context:

> Когда Карл Иваныч оставил меня и я, приподнявшись на постели, стал натягивать чулки на свои *маленькие ноги*, слёзы немного унялись, но мрачные мысли о выдуманном сне не оставляли меня. (Tolstoy 1946:6)

The use of *ноги* instead of *ножки* is quite explanatory, since *ножки* is more likely to carry some emotional coloring which would be rather inappropriate in the given passage, where the narrator is talking about himself. What is unclear is the author's reason for using the adjective *маленькие* stressing the small size of his legs/feet. The translations of this diminutive are as follows:

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

маленькие ноги (6) - small feet (9), little legs (3), little feet (2), little legs (13)

There are two basic problems with the translations: one with the adjective and the other one with the noun. The latter is not a case of translating diminutives but rather an instance when two words are used in one language to indicate an object which has only one name in another language. Since it has been established earlier that there is no tinge of affection in маленькие ноги, the use of *little* is not correct. Thus, only the first translation is right. In connection with the problem with the noun, the following question arises: should the term *legs* or *feet* be used? How do we know? The Russian language does not have two separate words for *legs* and *feet.*, which are both expressed as ноги. As discussed before, some parts of a body can hardly be called small: *neck* is one example, *legs* are another. It seems that *legs* , just like *neck* , can be only *short* or *thin* (*slim, skinny*, etc.). Tolstoy must have meant *feet* , which can be small. Thus, it seems that the correct translation of маленькие ноги is *small feet*.. Despite that, the word чулки *(stockings)* is conventionally understood to indicate a piece of clothing worn on one's legs. Therefore, Tolstoy may have meant *legs* when he wrote ноги.

There are many other examples where an adjective and a noun are translated differently by different translators, as for example in:

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

крошечный ротик (68) - tiny mouth (85), small mouth (97), small mouth (60), tiny mouth (88)

A wide variety of translation is possible but one point seems clear: when there is a diminutive adjective in Russian, it is always translated by a diminutive adjective in English in the four translations examined for this thesis.

5.3.4.3. Adjectives made diminutive by suffixes

Finally, let us look at another form of adjective, that is the adjective that does not have an intrinsic diminutive meaning but carries a diminutive suffix. It appears that either the translators tend to ignore the additional diminutive or emotional nuance added by the adjectival diminutive suffix because English seems to lack the capacity to convey it in the given context, or there is a definite inconsistancy and variability among the translators. Sometimes they treat the diminutive adjective as an "unmarked" adjective, and in other cases as the one that carries a diminutive nuance; thus, it is felt by the translators that unlike adjectives intrinsically meaning "small", adjectives made diminutive by suffixes do not add a powerful diminutive coloring to the nouns. The four translations do not seem to follow Waddington's (1965:22) advice on adding an extra adjective for emphasis, as was discussed in section 4.2.

свеженькое, белокуренькое личико (32) - fresh, fair little face (38), pretty fresh face (41), fair fresh face (25), fresh little face (43)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Here only the first translation seems to be entirely satisfactory.

розовенькие щёчки (60) - rosy cheeks (74), red-colored cheeks (84), rosy cheeks (52), rosy cheeks (77)

Both diminutive suffixes - the suffix in the adjective and the one in the noun - are ignored by the translators. This happens because there is no diminutive nuance in the phrase. This is a case of a diminutive which is entirely hypocoristic, and is, therefore, not usually marked in English. The context for *розовенькие щёчки* is as follows:

> Он был на такой ноге в городе, что пригласительный билет от него мог служить паспортом во все гостиные, что многие молоденькие а хорошенькие дамы охотно подставляли ему свои *розовенькие щечки*, которые он целовал как будто с отеческим чувством . . . (Tolstoy 1946:60)

беленькая шейка (67) - neck (85), snow-white neck (97), white neck (60), little white neck (88)

розовенькие пальчики (11) - rosy fingers (13), little pink fingers (10), rosy hands (6), rosy little fingers (17)

тоненькие ноги (65) - thin legs (82), thin legs (93), thin legs (58), thin legs (85)

Тоненькие ноги is not translated as a diminutive, because it conveys a rather negative emotion. It appears in a passage about Ilenka

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Grap, a boy who is not well liked by the other boys: . . . "я и Серёжа схватили бедного мальчика за *тоненькие ноги*, которыми он махал в разные стороны, засучили ему панталоны до колен и, с громким смехом, вскинули их кверху. . ." (Tolstoy 1946:65-66) The author recalls this incident without any affection but with a feeling of remorse and pity for Ilenka, a victim of children's cruelty.

5.4. SUMMARY

In general, it can be seen that Russian diminutives do not form a uniform group and can, therefore, be divided into various semantic categories. For a diagram outlining the major subdivisions, see section 5.1. The translation of diminutives from Russian into English appears to depend on their semantic category.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

CHAPTER 6
FORMS OF ADDRESS

6.1. INTRODUCTION

Forms of address in the diminutive create in translation a whole set of entirely different problems, since in Russian they carry so many cultural nuances that their translation into English is rather complicated. Three types of address will be examined in this chapter: proper names, terms of endearment and kinship terms.

6.2. PROPER NAMES

Russian names present a special problem for a translator. Generally, it is a good practice not to translate the names from the original. For example, it would be an error if, when translating an English or American story into Russian, one would translate a text that contains such English names as *Luke* or *Matthew* into their Russian equivalents of *Лука* and

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Матвей instead of simply transliterating them as *Люк* and *Матью*. The same is suggested by Katcer and Kunin (1964:119) for the translation of Russian names into English. *Luke* and *Matthew* would lose their English flavor by assuming the qualities associated with their Russian equivalents. Čukovskij (1988:101-102) feels that rendering English or Scottish *Jack* as *Яша* and French *Manon* as *Маша* damages the effect of a translation:

> Англичанину Джеку или шотландцу Джоку нельзя давать наименование Яша, окрашенное русским (или еврейским) бытовым колоритом. Между тем именно так поступила Каролина Павлова при переводе баллады Вальтера Скотта и тем погубила весь перевод (почти безукоризненный в других отношениях). Дико читать у неё в шотландской балладе про шотландскую женщину: 'Но всё же слёзы льёт она: Милее Яша ей'. Впрочем, под стать этому шотландскому Яше, у нас существует француженка Маша, в которую переводчик пятидесятых годов превратил знаменитую Манон Леско.
>
> Утешительно знать, что ни 'Маши', ни 'Яши' нынче уже не допустит в свой текст ни один переводчик.

Transliteration seems to work well when rendering English or French names into Russian for they do not usually change as drastically as Russian names. However, if one were to transliterate all the variations of *Мария* for example, one would obtain a long list which might include transliterations of *Мария Ивановна*, *Маша*, *Машка*, *Машенька*, *Машечка*, *Машутка*, *Манька*, *Маня*, *Манечка*, *Манюшка*, *Маря*, *Мара*, *Маруська*, *Марусечка*, *Марусенька*, *Маруся*, etc. The English-

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

speaking readers, when confronted with all these names used for the same person, can become utterly confused; they might even develop a negative attitude towards Russian literature in general. That is why a different approach has to be found.

6.2.1. Transliteration when emotion is not conveyed

As suggested by Pajmen (1964:389), transliterations of diminutives should be kept only in those cases when a diminutive of a name is used not to show affection but as a matter or habit. In Детство we have such diminutives: the governess' daughter is always referred to as *Катенька*, the narrator as *Николенька*, his sister as *Любочка* , his brother as *Володя* and the little girl the narrator falls in love with at the ball as *Сонечка* ; thus, there is no harm done if their names are transliterated as *Katenka, Nikolenka, Lubočka* , *Volodya* and *Sonečka*. However, not all translators choose to do this.

Любочка - Lyuba (always), Luba (9) / Lubotchka (29) , Lubotchka (always), Lyuba(17) / Lyubochka (33)

Катенька - Katya (always), Kate (29) / Katenka (28), Katenka (always), Katenka (always)

Николенька - Nikolya (always), Nicolinka (always), Nicolinka (always), Nikolenka (always)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Володя - *Volodya (always), Voldemar (29) Volodja (80), Woloda (always), Volodya (always)*

Сонечка - *Sonya (always), Lonitchka (always), Sonetchka (always), Sonechka (always)*

Николенька is only once referred to as *Николаша* (82) and it is translated as *Nicolas (101), Nicolinka (116), Nicolinka (72), Nikolenka (104)*

I suggest that any reasonable system can be used as long as the translator is consistent. Arguably, Maude and Maude do the best job in the rendering of names: names in their translation stay unchanged throughout the story. They do not transliterate the Russian complex diminutives but leave them in their simple diminutive form. Anon. makes only one mistake: where in the original only one name is used for *Любочка* Anon. gives us two variants for it: *Lyuba/Lyubochka*. The same is done by Popoff (*Luba* and *Lubotchka)*, who also has two names for *Володя*: The boy is referred to as *Voldemar* in the beginning of the work - here the author was obviously trying to get a Germanic version of Slavic *Владимир*. Then suddenly in chapter XVI *Voldemar* becomes *Volodja*. Furthermore, Popoff transliterates *Катенька* as *Katenka* throughout most of the work, but anglicizes her name to *Kate* in one instance. While this anglicization in itself is not incorrect, as there is not emotion conveyed in this name, I feel and a translator should make an effort to be consistent. Later on Popoff mistransliterates the name of *Sonechka* as **Lonitchka*.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Hogarth is consistent but sounds awkward with *Володя* , calling him *Woloda*. The poorest job is done by Popoff, who for some unknown reason gives two versions for each name.

6.2.2. Affectionate epithets to convey emotion

If there is a special affectionate emphasis placed on a name, Pajmen (1964:389) suggests an addition of endearing English epithets instead of transliteration. Examples of this situation can be found in Детство, where there is a passage about the narrator saying farewell to his favorite dog: "У дверей на солнышке, зажмурившись, лежала любимая борзая собака отца – *Милка*. – *Милочка*, – говорил я, лаская её и целуя в морду: – мы нынче едем; прощай!" (Tolstoy 1946:18) *Милка* is the regular form of the dog's name and is transliterated as *Milka* by all translators for the first sentence. However, for the endearing *Милочка* we find several variants:

Милочка (18) - Milka, dear (20), Dear Milka (18), Miloshka (11), Milochka (24)

The first two renderings are the most successful ones because they show the affectionate attitude of the boy towards the dog in a way that is understandable to the English-speaking readers. The last two are unsatisfactory because the reader would not understand the sudden, unexplained change of the dog's name from the previous sentence.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon, Another example is found at the end of the story when Natal'ja Savišna is talking to one of the servants who is normally addressed as *Фока.* She is grieving the death for her mistress and in this sad state of mind she is talking to *Foka* who, incidently, was the man she wanted to marry in her youth: "Зачем ты,*Фокаша?* — спросила Наталья Савишна, утираясь платком." (Tolstoy 1946:96) These are the translations given for his name:

Фокаша (96) - Foka, dear (118), Fokasha (138), my good Foka (86), my good Foka (112)

All of the versions are successful except for Popoff's *Fokasha* which does not convey any nuance of affection to the uninitiated English-speaking reader.

Another example of the endearing use of a first name is in the passage where Natal'ja Savišna is talking about her relationship with her deceased mistress when the latter was a little girl. There is much warmth expressed in the following narration: ". . . и она меня *Нашей* называла. Бывало, прибежит ко мне, обхватит ручонками и начнёт целовать и приговаривать: '— *Нашик* мой, красавчик мой, индюшечка ты моя.' " (Tolstoy 1946:95)

Наша in the first sentence is just the name the little girl used for her nurse; it has no special endearing qualities; therefore, it is simply transliterated by all translators as *Nasha* with the exception of Hogarth who

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

says: "She used to call me *Natasha* " (Hogarth 1945:85). *Нашик*, however, in the second sentence is definitely a form of endearment and this is how it is dealt with by the translators:

Нашик мой (95) - Nasha mine (117), my Nashik (136), my Nashik (85), my Nashik (120)

Except for Maude and Maude, all the translators simply transliterated *Нашик* as*Nashik* . For the English-speaking readers this approach shows no more tenderness than the one taken by Maude and Maude, who left *Nashik* in its original form of *Nasha*. In fact, for them, *Nashik* would probably sound more confusing, since they would neither understand the affection added by the suffix, nor the sudden change of name.

Another example of the change of name, here more pejorative than hypocoristic, is also used for the aforementioned Natal'ja Savišna. At first she is referred to as *Наташка* which goes well with the pejorative diminutive of *девка* : "В половине прошлого столетия по дворам села Хабаровки бегала, в затрапезном платье босоногая, но весёлая, толстая и краснощёкая девка *Наташка*." (Tolstoy 1946:40)

Наташка (40) - Natasha (49), Natashka (53), Natashka (33), Natashka (53)

The form of *Natashka* is explained by Popoff in a footnote at the bottom of the page: "Diminutive for *Nathalie* " (Popoff 1890:53). Maude and

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Maude avoid the problem altogether by calling her *Natasha* instead of *Natashka* or *Natalya* , the name used for *Natashka* later in the same paragraph. The other two translators take it for granted that the readers would understand that *Natashka* is the same as *Natalya* . In my opinion though, it seems both Popoff's and Maude and Maude's approaches are more successful than the last two translations by Hogarth and Anon., who simply transliterate the name without explaining the change in spelling.

6.2.3. Cases where a change of name alters meaning

Finally there is a problem for translators when the meaning of a certain passage depends on the understanding of the differences in forms of the name. This happens in two places in Детство. The first one comes in the passage where *Natashka/Natalya* grows up: "С тех пор *Наташка* сделалась *Натальей Савишной* и надела чепец; . . ." (Tolstoy 1946:41) The change in the name indicates that she became a respected and completely grown-up member of the household. This point is understood by the Russian speakers reading this passage without any extra explanations, for they know the conventions of the language. However, for the English readers, unfamiliar with these conventions, explanations are required. Maude and Maude and Popoff provide very adequate explanations for the change in the form of the name:

> "[she was] no longer called *Natasha*, but by a more respectable name of *Natalya Savishna* " (Maude and Maude 1969:49)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

The explanation is included right in the text. A somewhat different approach is taken by Popoff:

" *Natashka* began to be called *Natalia Savishna* " (Popoff 1890:54)

Later on he provides a footnote explaining that *Natalia Savishna* is "a more respectful denomination." (Popoff 1890:54) Both approaches are good. Maude and Maude's approach does not distract the readers by referring them down to the bottom of the page to read the footnote. However, if the footnotes are not overused, they can sometimes be used to advantage. Hogarth and Anon. do not explain the sudden transformation of *Natashka* into *Natalya Savishna*; thus the readers has to use their own judgment on what the passage might mean:

"She called herself, not *Natashka*, but *Natalia Savishna* " (Hogarth 1945:34), "*Natashka* became *Natalya Savishna* " (Anon. 1954:53)

Another example of this is in the passage about the narrator's friend *Серёжа* whom he admires and to whom he longs to appear more grown-up:

> Сколько раз это желание – не быть похожим на маленького, в моих отношениях с Серёжей, останавливало чувство, готовое излиться, и заставляло лицемерить. Я не только не смел поцеловать его, чего мне иногда очень хотелось, взять его за руку, сказать, как я рад его видеть, но не смел даже называть его *Серёжа*, а непременно *Сергей* : так уж было заведено у нас. (Tolstoy 1946:63)

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Thus the narrator addresses his friend by his full name *Сергей* instead of using a more casual *Серёжа*. This is understood by a Russian reader, who knows the difference between those two forms; however, a translator has to explain this difference to his English-speaking readers. Except for Hogarth, all translators provide their explanations right in the text:

" . . . I dared not even call him by his call him by his pet name, *Serezha*, but only *Sergey* " (Maude 1969:79);

". . . I never even dared call him by his diminutive name '*Serega*,' but always '*Sergius* '" (Popoff 1890:89);

". . . I did not even dare to call him *Seryosha*, and kept strictly to the more formal *Sergei* "(Anon. 1954:82)

Maude and Maude's translation seems somewhat unclear because it does not explain to the reader that *Sergey* is a more formal address; furthermore, *Серёжа* is not a *pet name* which is an "expressive of fondness, indulgent sympathy or endearment; as a pet *name* (auntie; kitty)" (Webster's 1961:1831), but a short and informal form for *Сергей*. Calling *Серёжа* a *diminutive,* as done by Popoff, is not the best solution either because the average reader might not be familiar with the term. Therefore, it is best to ignore the meaning of the diminutive altogether, as is done by Anon. who simply states that *Sergei* is a more formal title than *Seryosha*. Popoff's version is as unclear as Maude and Maude's because, even though he renders *Сергей* as *Sergius* , the latter is an uncommon name and may bot be recognized as a formal title to the average reader. Hogarth makes no attempt to explain the difference between the two names, letting the readers guess for themselves:

". . . I even dreaded calling him *'Seriosha,'* and always said *'Sergius'"* (Hogarth 1945:55)

6.2.4. An interesting rendering of a Russian name in translation

As an aside, the estate's steward's name, even though it is not in a diminutive form, is rather interesting to analyze. *Яков Михайлов* (Tolstoy 1946:15) is called very differently by the four translators: *Jacob Mikhaylov* or *Jacob* (Maude and Maude 1969:15-16), *Jacob Mihailovitch* or *Jacob* (Popoff 1890:12), *Jakoff Michaelovitch* or *Jacob* or *Jakoff* (Hogarth 1945:8), and finally *Yakov Mikhalov* or *Yakov* (Anon. 1954:20). The best rendering is the fourth one The first one is not entirely wrong except for anglicizing the Russian *Яков* into *Jacob* . The second one, besides making the same mistake, also turns the steward's last name into a patronymic form. Finally, in the third translation we also find both mistakes simultaneously: besides giving a reader a somewhat acceptable transliterated version of steward's first name, the translator some unknown reason also provides us for with an anglicized version; furthermore, we find a patronymic instead of the last name.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

6.3. TERMS OF ENDEARMENT

Every language has its own set of diminutives which should not be literally translated into another language, but a corresponding term of endearment should be used instead. My *little sweety-pie* or *honey* should not be translated as *мой сладкий пирожок* or *медок*, even though they might sound cute, but by something like *моя радость, моя лапочка*. The same holds true for the Russian terms of endearment translated into English. It is interesting to note that names of baby animals seem to be rather common for Russian terms of endearment: *рыбка, птичка, козочка, котик, оленёнок, мусик, курочка, гуленька, птенчик, кисонька* , etc.; whereas in English (at least in North American English) names of foods and desserts in particular are very common: *sweety-pie, honeybuns, pumpkin, honey, sugar, sugar -pie, pudding, cupcake, honeybunch, short-cake, cutie-pie,* etc. This thesis, however, will not deal with all terms of endearment but only with those that have a diminutive form.

Most translations of Russian terms of endearment are performed rather well, even though correspondences between names of animals and foods are not found in the four translations of Детство: probably this is because the majority of them were translated by British translators. An exception is the attempt with *индюшечка* (discussed in greater detail later), translated by Popoff and Anon. as *sweet one* which is not a good translation because it sounds like translatorese.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

Голубушка is usually translated as *my dear* or *my dear one, my darling, my beloved one,* or *dearest.* All of them seem to be perfectly acceptable except for *my beloved one* (Hogarth 1945:79), which seems a bit odd to this writer's ear. However, such literal translations of *голубушка* as * *my little dove* (Anon. 1954:111), or **poor birdie* (Maude and Maude 1969:109) are not acceptable. There is a tendency among the translators to produce more literal translations or use unnatural, non-native terms when the terms of endearment are somewhat less than ordinary such as *индюшечка моя* :

*индюшечка моя (95) - * my little turkey-hen (117), my sweet one (136), my ducky (85), my sweet one (120)*

The first translation is completely inappropriate, for it is a literal translation from Russian. A translator has to be extremely careful here because what sounds good in one language might not in another. *Индюшечка* sounds very affectionate in Russian but in contemporary North American English *turkey* has such a pejorative meaning that even translating it as *my little turkey-hen* will carry a bad connotation. *My ducky* is a good attempt at translation but is limited to British usage. (cf. the Oxford English Dictionary).

Голубчик мой and *душенька моя* (Tolstoy 1946:49) are handled differently by the translators who tend to make them personalized by including the person who is being addressed:

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

голубчик мой *(49) - my darling (60), dearest mother (67), darling Mamma (41), dearest mother (64)*

душечка моя *(49) - my dearest (60), dearest mother (67), my own darling Mamma (41), dearest mother (67)*

Another term that is translated in this way is мой дружок. It is used quite often in the text and there are many variants of its translations: *my love, my dear, my pet, my dear boy, my boy, my dearest one.* It is clear from the translation that it is addressed to a little boy.

In a few rare instances when there are semantic equivalents in both languages a direct translation seems to work well, as in:

красавчик мой *(95) - beauty mine (117), my beauty (136), my darling (85), my beauty (120)*

In other cases a term does not carry any extra meaning except for being affectionate, and therefore most translations are straight-forward:

милочка *(77) - darling (93), darling (107), lovely one (67), lovely (97)*

Darling is probably better than *lovely one* or *lovely* which sound somewhat awkward.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

6.4. KINSHIP TERMS

Kinship terms cause a problem for translators because in the XIX century Russia servants used the same names for their masters and their parents. Since no comparable situation exists in the English language, one has to be careful not to translate these terms literally. There appears to be three types of addresses in Russian: first, those used by children for parents ; second, those used by servants for their adult masters; and third, those used by servants for the children of their masters.

6.4.1. Children to parents

This group presents no problem for a translator since, as Waddington (1965:20) points out, diminutives of relationships should be translated by using similar English diminutives. Translators seem to follow this useful suggestion in most cases. *Мамаша* is always translated as *Mamma*. *Маменька* is *Mamma* except for Popoff who translates in as *mother*. The latter seems somewhat too formal, but he is at least consistent for he has *father* for *папенька*, whereas all the others translate the latter as *Papa*.

6.4.2. Servants to masters

This second type presents more problems and it should not be confused with the first. *Матушка* , when used by a servant, is most likely to be translated as *ma'am* as in Chapter XIII: "— Ничего, *матушка*, —

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

отвечала она: — должно быть, я вам чем-нибудь противна, что вы меня со двора гоните . . ." (Tolstoy 1946:41)

It is translated in the following way:

матушка (41) - ma'am (50), --, ma'am (34), my dear mistress (54)

My dear mistress sounds a bit out of place.

6.4.3. Servants to master's children

The third type of address is found in the passage where a nurse is talking to her little charge: "— Неправда, *матушка*, вы меня не любите; вот дай только вырастите большие, выдете замуж и Нашу свою забудете." (Tolstoy 1946:95)

Here *матушка* is translated like a term of endearment:

матушка (95) - madam (117), my dear (136), my love (85), my dear (120)

Maude and Maude's *madam* is not a satisfactory translation because it is not likely that an English-speaking nurse would address her charge as *madam* unless she was being sarcastic. However, the other translations appear quite natural in this context.

Another example of the third type is when the nurse is talking to the narrator, a ten year old boy: " — Нет, *батюшка*, я уж выспалась,

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

— сказала она мне. . . " (Tolstoy 1946:95) This address is also translated as a term of endearment:

батюшка (95) - my dear (117), my dear (136), my dear (85), my dear (120)

6.5. SUMMARY

In general, one of the major reasons why proper names present such a problem for translators is because the English-speaking readers are used to an incomparably smaller number of versions of English names as compared to Russian. However, even if equivalents could be found in English, the text would lose its cultural flavour if the translator were to substitute them for the Russian names. Proper names should be rendered in such a way that they retain their Russian flavour and at the same time are still understandable to the readers. For Russian terms of endearment and kinship, corresponding counterparts need to be found, since their literal translation would yield unsuccessful and strange-sounding English translations.

Tolstoy -- Maude and Maude, Popoff, Hogarth, Anon.

CHAPTER 7

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

7.1. CONCLUSIONS

The author of this thesis was able to reach a number of conclusions from the material discussed. They are presented here chapter by chapter.

The difficulty in translating Russian diminutives into English arises from the disparity in the formation and employment of diminutives in the two languages, as described in the second and third chapters.

In English diminutive suffixes are few and far between. Moreover, most of them are non-productive. To compensate for this, English has a great number of adjectives signifying diminution of various degrees and types. Russian, on the other hand, has a vast and intricate system of diminutive suffixes which can be attached to nouns, adjectives and adverbs to give them a diminutive or emotive nuance. For this reason there is no need for a great number and variety of diminutive adjectives.

The fifth chapter attemps to classify Russian diminutives with reference to translation into English. Many conclusions can be drawn from this analysis.

There are some nouns in Russian that have an appearance of diminutives but in fact are pseudo-diminutives. A translator has to take care not to confuse them with the real diminutives and not to translate them into English as diminutives when

a) they do not have a non-diminutive form;

b) they have lost their force;

c) they are one item of singularia tantum;

d) their non-diminutive counterpart has a completely different meaning or

e) their non-diminutive counterpart has an identical meaning.

Some of the pseudo-diminutives, such as those meaning one unit of the singularia tantum, are usually also of small size such as *песчинка* *(grain of sand)* or *пылинка* (*dust particle*). However, they do not have all the attributes of real diminutives since their size is not smaller than the average. When Russian grammars describe these nouns in the section on the suffix *-inka* (see 3.2.1.2.), the special status of these words is not brought out. Real diminutives are subdivided into two kinds: those signifying diminution and those conveying an emotive nuance (pejorative or hypocoristic). The diminutives dealing primarily with size are sometimes translated as diminutives and sometimes are not. They are most likely to be translated as such when they indicate an object whose size is smaller than expected. In cases where size is predictable, a good translator would not translate them as diminutives. The cases in between these two extremes, where the predictability of the size of an object is not clear, present the greatest problem for a translator who is often faced with a difficult judgment call. Besides nouns whose size is predictable, a translator would probably not translate Russian diminutives of size as diminutives in English in the following cases:

a) contextual diminutives which have acquired an independent meaning but are genuine diminutives when used literally. Thus, *ножка* would be translated by an "unmarked" word when it refers to a table but by a diminutive when it applies to a human;

b) nouns which may indicate an object of smaller size but whose size is secondary to other semantic features. This happens in cases where a formula described in 5.3.1.2. applies, that is, a diminutive noun does not convey the same meaning as its non-diminutive form of reduced size, as illustrated by the word *картинка*.

Diminutives whose primary function is to indicate emotion, whether pejorative or hypocoristic, are also not normally translated as diminutives in English; here, in most cases, an "unmarked" English form is used.

Unfortunately, however, important negative and affectionate nuances are often completely or partially lost in translation as a result of this practice. While in Russian an efficient system of expressing emotion by using suffixes is available and is most commonly used, English lacks such succinct ways of conveying emotion and has to rely on the use of adjectives. However, in order to convey all the Russian emotive diminutives so many diminutive adjectives have to be employed when translating into English that an oversaturation can occur yielding a very unnatural-sounding English text. For stylistic reason, therefore, many diminutive forms have to be omitted, which means a certain loss of meaning inevitably occurs. Furthermore, certain situations where diminutives are used in Russian do not require any particular linguistic marking in English. These include the usage of diminutive forms to express a certain mood or style, e.g. children's speech; or because of language traditions, such as in the description of women in Russian literature.

Emotive diminutives are more likely to be translated into English as diminutives when a text describes animate objects (people, animals).

Parts of body are discussed as a separate unit in this thesis because they seem to form such a cohesive group. They are often translated by diminutives in English when they convey affection in Russian. Here, however, some restrictions apply as well: the names of some body parts such as the *lips, neck, shoulders* or *legs* are not likely to be translated as diminutives because of the odd-sounding collocations such translations would yield in English.

Diminutive phrases consisting of an adjective meaning "small" and a noun are almost always translated in a diminutive form in English either because the diminutive nuance then becomes very strong or because translators simply tend to translate the text word for word. This is not the case, however, when the adjective does not carry an intrinsically diminutive meaning but is made diminutive by an addition of a suffix, as in the word *розовенькие*. In these cases the above rule does not apply and the translators feel free either to express the extra added diminution or to ignore it completely.

In order not to confuse the reader by endless, unfamiliar variants, most Russian proper names should not be simply transliterated into English. This can be done only when the forms do not express affection but are used out of habit. When affection is definitely conveyed by a diminutive other means of expression should be found such as the use of affectionate adjectives.

Terms of endearment should not be translated literally but by the use of appropriate English counterparts, for what sounds affectionate in one language might sound quite odd or even offensive in another.

Equivalents in English are easily found for the Russian kinship terms. However, one has to pay attention when translating them into English because of the pre-revolutionary Russian tradition for servants to call their masters by the same names used by children for their parents, a convention that does not exist in English. Thus, in anEnglish translation Russian servants usually address their masters as *Ma'am* or *Sir* and their masters' children by using such terms of endearment as *my dear* or *my darling*.

The general problem which this thesis tries to address is whether or not English has adequate means for handling Russian diminutives in an artistic translation. The answer seems to be: yes, it does, but in some cases such an extensive paraphrasing is needed that it results in the loss of the artistic qualities of the text. If paraphrasing is not employed, the translations often lose to some extent the diminutive nuances of the original.

In sum, it may be said that, because diminutives indicating size and emotion have the same form in Russian, much of the interpretation is left up to the discretion of the translator. Since each person perceives literary texts differently, no two translations will deal with Russian diminutive forms in the same way. However, as long as their translations are consistent and in keeping with the intent of the original, many versions of translations are acceptable.

It is difficult and perhaps impossible to devise a set of fixed rules for the translation of Russian diminutives into English, for the boundaries between the categories of diminutives are at times indistinct. Indeed, in some instances, diminutive nouns seem to fit into more than one category. However, by analyzing the work produced by our predecessors we can see which translations seem to be more and which ones less successful and offer certain suggestions as to how these as well as future translations can be improved.

By adding the definite mistranslations cited in this thesis, marked by asterisks, it can be seen that, of the four translators treated, Hogarth makes the most mistakes (eight in total), whereas the other translators have two each. Note that this is only a very rough evaluation of their translations in that it is based only on the translation of diminutives.

7.2. SUGGESTIONS FOR FURTHER RESEARCH

This thesis has only touched on the issue of verbal diminutives in Russian. Their translation into English was not addressed, since only the translation of nouns and adjectives was analyzed here. More work could be done on this interesting subject which can probably be linked with the study of the Aspect in Russian. Just as the notion of limitation is included in the definition of the Perfective Aspect, so it could be argued that verbal diminutives also seem to convey some type of restriction.

We have noted that some parts of the body in English can take on diminutive adjectives and some cannot. Moreover, there also seem to be some body parts which prefer one adjective expressing diminution over another. A separate study on the diminutives primarily indicating size can be conducted in the future which might be approached in the following way: native English speakers from roughly the same area of origin are given a list of body parts from which they are asked to indicate (without giving it too much thought but relying on their intuition) if they would use a diminutive adjective with a certain body part. If they think a diminutive adjective is appropriate, they should indicate their preference *(little* or *small)* . Care must be taken, however, to insure that these body parts are not imagined to belong to an infant, because when people usually think of babies they imagine them to be tiny and very cute; and this factor might yield a disproportionately large number of tokens of *little*. (Perhaps, the subjects should be told, therefore, to imagine an abstract head or foot of a reduced size.)

Another similar experiment could be conducted to further research in this area. To carry it out, a researcher could give native English-speaking subjects a series of sentences with body part names in various forms of diminution or non-diminution. Subjects would then be asked to rate these sentences as to the degree of their naturalness in English. From such data a researcher should be able to deduce which body parts sound most natural in English in their diminutive form and which ones do not.

Another study on diminutives could be conducted using a text that is not narrated by a child in order to see the differences in the frequency and manner of diminutive usage since, as has been mentioned before, an unknown percentage of diminutive forms used in Tolstoy's Детство could be attributed to the age of the narrator.

Since, besides the four translations used here, there are translations of Детство performed by a number of translators at various times up to the present date, it could be useful to look at other variations and see what differences, if any, are found in them with regards to their treatment of diminutives. In connection with this, translations from different time periods could be compared. This would involve research in the area of the historical translation and would also incorporate a study of the change in literary styles over time. This seems to be a feasible task since there is a great variety of translations performed at different dates.

With the exception of maybe the one translator, identified as Anon., about whose background nothing is known, all translators whose works were used for this thesis were British. It would be also very useful, therefore, to compare these translations with the those performed by North Americans. One would hypothesize that their treatment of terms of endearment and kinship wouldyield differences that are both dialectal and social in origin.

Research in the field directly involving translation analysis would probably be the most useful and immediate followed by the study of the forms and employment of diminutives in Russian and in English.

In sum, the surface has only been scratched as far as the serious study of the translation of Russian diminutives into English is concerned and there is still a great deal of knowledge to be gained before we can effectively help translators to produce more successful translation of Russian diminutives.

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